

165
Apr/May

NEW AMERICAN PAINTINGS

New American Paintings was founded in 1993 as experiment in art publishing. Working closely with a range of art world professionals, we review the work of thousands of artists each year in order to discover America's most promising emerging and under-recognized painters. Each bimonthly issue presents forty exceptional artists who are selected on the basis of artistic merit and provided space for free.

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NEW AMERICAN PAINTINGS

Apr/May 2023
Volume 28, Issue 2
ISSN 1066-2235
$20

Editor/Publisher.....Steven Zevitas
Creative Director.....Alexandra Simpson
Marketing Manager.....Liz Morlock
Copy Editor.....Richie Feathers

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please contact Liz Morlock: 617.778.5265 x28

Front cover: Zou, p202 Back cover: Bird, p25

PRINTED IN KOREA

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New American Paintings is published bimonthly by:
The Open Studios Press
450 Harrison Avenue #47
Boston, MA 02118
617.778.5265 / newamericanpaintings.com

Subscriptions: $89 per year (Canada $329, Non-North America $449)
Digital Subscriptions: issuu.com/newamericanpaintings

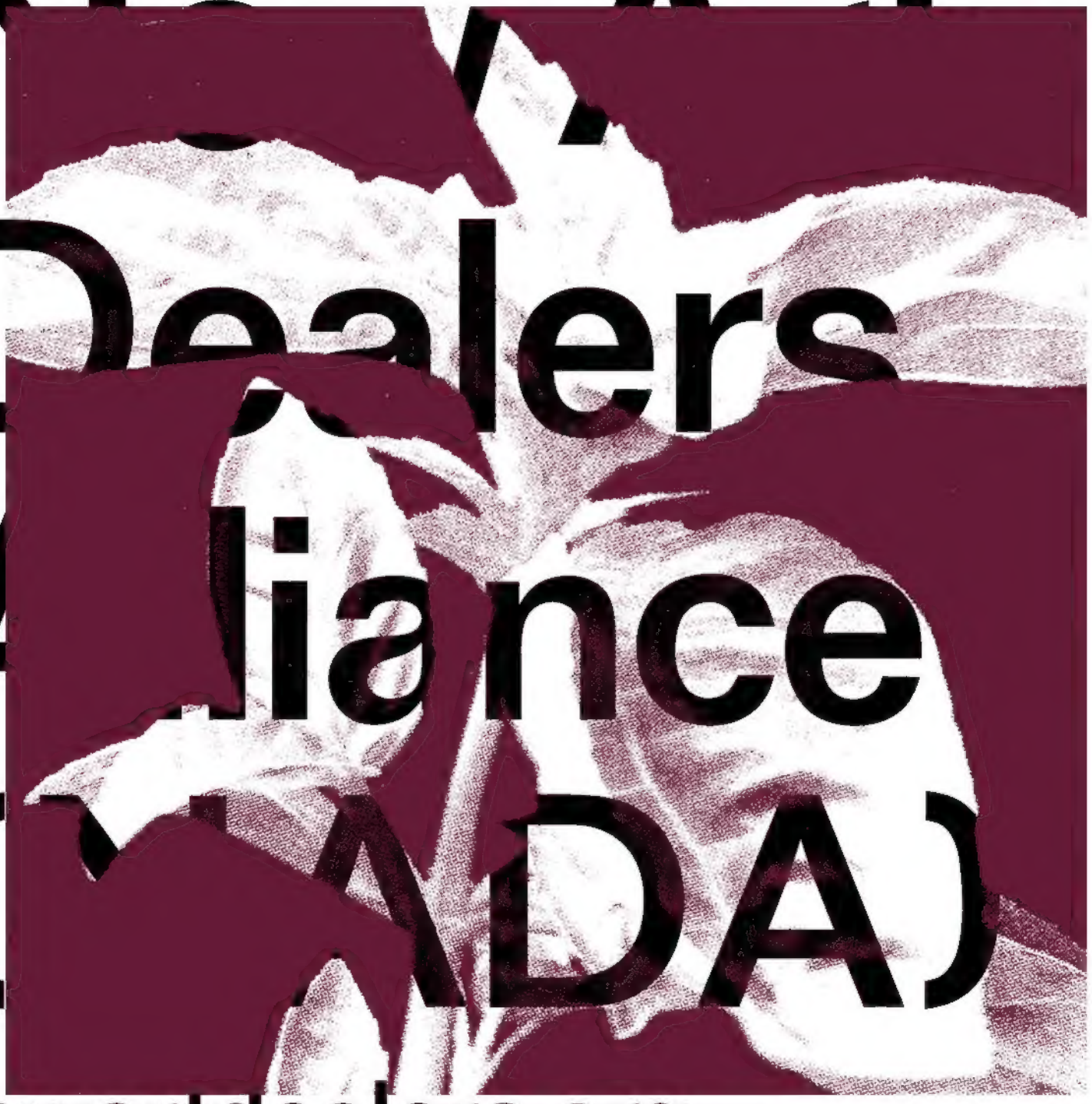
New American Paintings is distributed as a periodical by CMG
Retailers looking to carry New American Paintings: 888.235.2783

Periodical Postage paid at Boston, MA and additional mailing offices
Send address changes to:
The Open Studios Press
450 Harrison Avenue #47
Boston, MA 02118

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RECENT JURORS:

Leila Grothe	Baltimore Museum of Art
Jenny Gheith	San Francisco Museum of Modern Art
Tyler Blackwell	Blaffer Art Museum at the University of Houston
Nadiah Rivera Fellah	The Cleveland Museum of Art
Amanda Morgan	Institute of Contemporary Art, Miami
Bana Kattan	Museum of Contemporary Art, Chicago
Bill Powers	Half Gallery
Dominic Molon	RISD Museum of Art
Lauren R. O'Connell	Scottsdale Museum of Contemporary Art
Hannah Klemm	St. Louis Art Museum
Molly Boarati	Nasher Museum of Art, Duke University
Lauren Haynes	Nasher Museum of Art, Duke University
Liz Munsell	Museum of Fine Arts, Boston
Anna Katz	The Museum of Contemporary Art, Los Angeles
Suzanne Weaver	San Antonio Museum of Art
Henriette Huldisch	Walker Art Center
Emily Stamey	Weatherspoon Art Museum
Beth Rudin DeWoody	Art Patron, Collector and Philanthropist
Jerry Saltz	New York Magazine
Christine Y. Kim	Los Angeles County Museum of Art
Rebecca Matalon	Contemporary Arts Museum, Houston
Staci Boris	Elmhurst Art Museum
Michael Rooks	High Museum of Art
Amber Esseiva	Institute of Contemporary Art at VCU
Ruth Erickson	Institute of Contemporary Art, Boston
Nancy Lim	San Francisco Museum of Modern Art
Alison Hearst	Museum of Fort Worth
Dominic Molon	RISD Museum of Art
Katie Pfohl	New Orleans Museum of Art
Anne Ellegood	Hammer Museum
Susan Cross	MassMOCA
Rita Gonzalez	Los Angeles County Museum of Art
Valerie Oliver	Contemporary Arts Museum Houston
Arnold Kemp	School of the Art Institute of Chicago
Veronica Roberts	Blanton Museum of Art



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Director of Exhibitions,
Faena Art

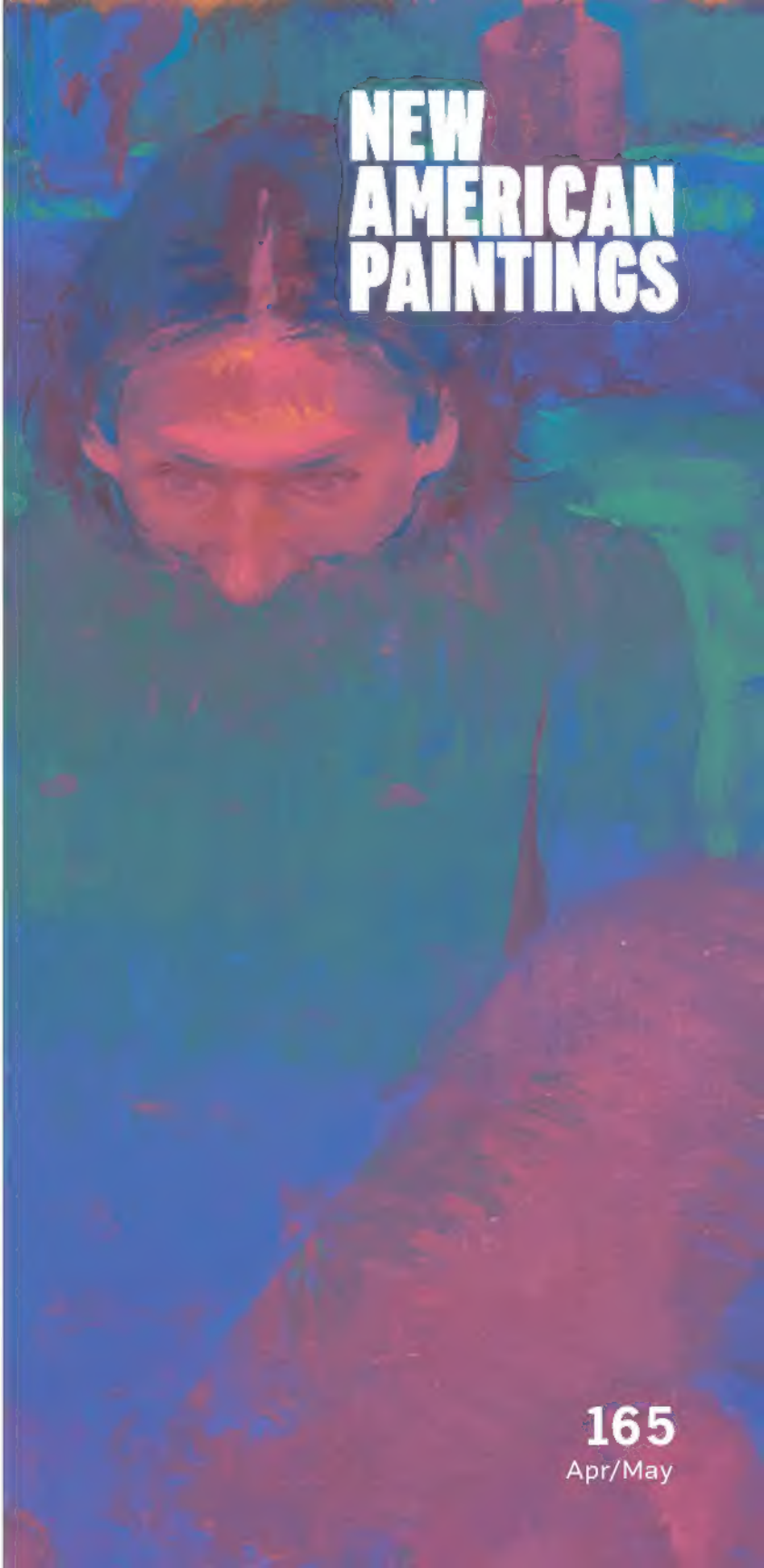
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MFA Annual Review 2022

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EDITOR'S NOTE

Organizing The MFA Annual is always an exciting project. For all of us at *New American Paintings*, it is like getting a private view into the future of painting. That is not to say that the future of painting is determined only by artists who choose to pursue a graduate degree. Attaining a Master of Fine Arts degree is ultimately a personal decision—one which artists make for a variety of reasons. There is, however, something about the crucible of the MFA—the multitude of ways that artists are challenged, both formally and critically—that generates a lot of interesting, forward-thinking work. Artists may be born and not made, but there is no doubt that MFA programs are now firmly entrenched within the art world's meta-structure.

This year we received close to eight hundred applications from artists affiliated with more than ninety art schools. The ways in which faculty members and the historical legacy of various schools can influence their students' practices is notable. After doing this for so many years, I have reached the point where oftentimes I can accurately guess the school that an applicant is affiliated with based on their work alone. This, of course, has much to do with each school's vetting process and the specific criteria they look for when evaluating a potential graduate candidate. Some MFA programs—Yale, Virginia Commonwealth University (VCU), and UCLA among them—produce artists whose work is underpinned with extraordinary conceptual rigor. Others, such as the New York Academy of Art, RISD, and Columbia University, produce artists who often forefront technical mastery in their work.

We were thrilled to have Ana Clara Silva, Director of Exhibitions for Faena Art, serve as juror for the 2023 MFA Annual. With the strength of the applicant pool, she was faced with a tough job. The forty artists selected represent a total of twenty-six art schools. (VCU and RISD fared particularly well, with four artists each.) More important than the numbers though, is the incredible diversity of backgrounds and aesthetic viewpoints that these forty artists represent. There is a lot to like in these pages.

Lastly, I want to congratulate Kwamé Azure Gomez on being the recipient of our 2022 Emerging Artist Grant. As an acknowledgment of the massive influence that social media now has on the art world, in 2021 we began holding an Instagram-based review of current MFA candidates that involves both an internal editorial review and public vote. Dozens submitted to our 2022 call for artists and Kwamé was ultimately selected from among the five finalists. Her work is truly exceptional.

Enjoy the issue!

Steven Zevitas
Publisher & Editor

ELIJAH RIVER DION



New Paintings
June 2023

STEVEN ZEVITAS GALLERY 450 Harrison Avenue #47, Boston, Massachusetts 02118 www.stevenzevitasgallery.com / 617 778 5265 x22

EMERGING ARTIST GRANT RECIPIENT: 2022

KWAMÉ AZURE GOMEZ

Chicago, IL
330.338.1590
kwamekgomez@gmail.com
@_kwame.azuregomez

School of the Art Institute of Chicago

My work explores the personal rituals and ceremonies of everyday experiences. I use the mundane to visualize gestures of temporal glitches, where time becomes nonlinear and transient. This practice has its roots in the musically rich histories of radical Black thought and theory, where temporal intervals are expressed in improvisation.

In my multimedia paintings and three-dimensional works, these sonic glitches are expressed visually through abstraction—where time dilates, folds, shifts, and expands itself—and stretches cyclically to mirror Black life and subjectivity. I reflect these alchemic frequencies and moments of everyday Black life through a myriad of material investigations. In these sentimental domains, forms, fields, vessels, and spaces are created for Black people to partake in rituals of rest, autonomy, affirmation, memory, and processing. In union with fields of gestural abstraction are opaque and transparent moments of visual intimacy between the figure and non-figure spaces; color harmonies synesthetically operating to emote; intricate, dreamlike signage; and mark-making. Together they are in the pursuit of highlighting the sacred connections between Blackness and the ancestral muscle memories of pictorial reinvention.

b. 1999 Akron, OH

Education

2022 MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL

2021 BFA, Myers School of Art, University of Akron (UA), Akron, OH

Residencies

2019 Curated Storefront, Akron, OH

Solo Exhibitions

2021 *An Abyss of Sunshine*, Cummings Center for the History of Psychology, UA, Akron, OH

2020 *Eternal Abodes (Into the sunlight I go, a Synthesis of Love and Planes)*, Polsky Building, UA, Akron, OH

Selected Group Exhibitions

2022 *What It Could Be*, Rebuild Foundation and Anthony Gallery, Stony Island Arts Bank, Chicago, IL

2021 *HEAVEN*, New Image Art, Los Angeles, CA
Kindred Technology, SoLA Contemporary, Los Angeles, CA

A New Love Enters (You will live on, Don't you ever not Live On)"
acrylic, ink, colored pencil, spray paint, ceramic tile, and gem on canvas, 72 x 55 inches



JUROR'S COMMENTS

ANA CLARA SILVA
Director of Exhibitions,
Faena Art

I ended 2022 by reviewing and selecting the work of MFA candidates and recent graduates for this issue of *New American Paintings*. What a pleasure it was to spend time with these artists' work right as the year was winding down; it allowed me space for reflection exactly when I needed it most. Though students tend to bring out this contemplative mood in us no matter the case, painters in particular have a way of forcing us to slow down and take a look at a different pace.

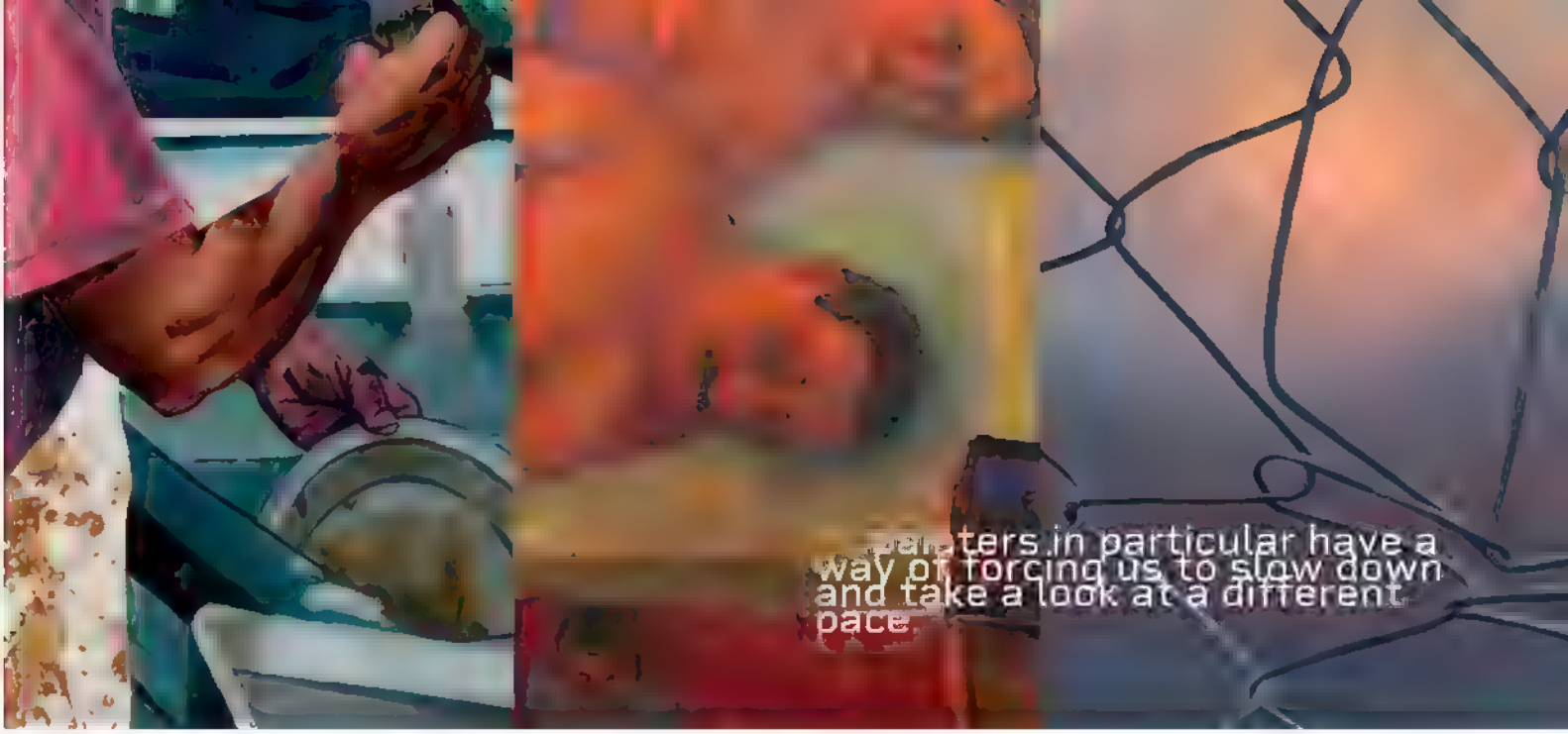
The intricate methods and rich contexts that each artist presents here encourage further digging in to fully grasp and understand the images better. Stylistic tendencies in portraiture and figurative painting stand out the most, which is no surprise given the current social and political conversations being had around identity. Pia Bakala's paintings, for example, explore various themes of trans femininity through a performative lens, placing her characters front and center, staring directly at the viewer as if to confront limitations set by cultural preconceptions. In Quinn Antonio Briceño's visually striking, patterned portraits of the working class, he celebrates Latinx identity by collaging found materials that connect his family's history in Nicaragua to his lived experience in the United States.

Elsewhere, Santiago Galeas's work blends portraiture with landscape and features queer Latine subjects to study the connections between identity and ecology. Stephanie Mei Huang meanwhile, challenges racialized and gendered constructions of Chinese American women by presenting them in ways that break assumptions and reverse power roles; while Mesoma Onyeagba's Black female figures are set against commanding, abstract compositions—a foundation for experiments in paint and textile that consider her Nigerian roots.

Other works in this issue present the artists' personal experiences through figurative storytelling in more active scenes, such as those of Neeraj Sebastian, where the role of community is examined, and Arielle Tesoriero's narratives, where funky and colorful characters (some with tails) perform chaotic, domestic acts and serve as metaphors for societal expectations of women.

I also found myself navigating various fantastical landscapes: vibrant imagined worlds that upon second look, give hints of the surreal and allude to the complexities of our relationship with nature. Santiago Giralda's extravagant landscapes pull from images online and pictures taken by the artist himself; they culminate in layered, jungle-like compositions that place a greater importance on the product as a whole rather than the multitude of images referenced within it. Jessamyn Plotts's somewhat dark interiors—which in this case are a series of apartments—are composed from memory and observation, and pose the question, Why do we contain images the way we do? Both artists use constructed landscapes to highlight the differences between what we see and how we remember.

Vanessa Balbach Clarke and Paige DeVries paint what they perceive while on their daily walks. Be it in natural or urban environments, these landscapes differ in the way each artist connects to what they have recently interacted with—a reminder about the subjective nature of contemporary painting. For



Clarke, unnoticed details and quiet transitions of light are her departure point, while Devries focuses on the immediate world and the impact of the human hand on nature. In a different kind of landscape, Kelsey Shwetz paints what she calls "psychological spaces," enigmatic sceneries that may look "familiar, but not quite right." And then there are Sarah Bird's still lives that, although stylized, also contain a certain air of mystery. However, it is in Erin Yerby's paintings—which produce a nostalgic effect through mythologized landscapes and a captivating color palette—that I find the most dreamlike images.

It would be impossible not to make note of the role that abstraction plays in so many of the works featured in this issue. While many of the themes I've mentioned—memory, pattern, and collage—naturally include elements of abstraction, there are some artists who use it as a tool for conveying something beyond that which we can recognize. Isabel Monti's abstract forms hint at the spiritual, a connection between life and death; Kiwha Lee draws from architecture and ornamental printmaking processes to decentralize compositional components that make up a painting; and Sam Allerton Green looks to the natural world for clues as he observes and quickly records the rain, snow, sun, or a shady grove in thick brushstrokes and blocks of color.

Although I recognize the importance of figurative representation, landscape, and abstraction in these featured works, with themes surrounding identity, memory, and the psychological consequences of our relationship with nature and technology, I was also delighted—or better, impressed—to see how disparate materials are used alongside painting in the creative practices of Judith Mullen, Robbie Rogers, LaRissa Rogers, Elijah Ruhala, and Sam Slipkovich. Indeed, it can be in the more tangible materials found within these pages—from plaster and resin, wood, cotton, and silk, to wool, porcelain, drywall, and even saliva—where we find the most concrete connections to the stories being told through painting.

I recently read in Alain de Botton and John Armstrong's book *Art As Therapy* that "getting something out of art won't just mean learning about it—it will also mean investigating ourselves." In the work of artists like Joaquín Stacey-Calle, I found an intersection between so many of the ideas that mark our times, and in turn, create space for that investigation. Going back to school at the graduate level often comes with fine-tuning what you already believe to be true, while at the same time knowing that those beliefs may change. This pursuit of continuing to learn, explore, and develop a sense of identity to find one's place in this world—and ultimately, a way to react to it—is evident in the work of the artists featured in this issue. In the process, they are reminding us to do the same.

Briceño 29
Sebastian 139
DeVries 44

NOTEWORTHY

JUROR'S PICK:

JOAQUÍN STACEY-CALLE p153

The paintings by Joaquín Stacey-Calle are dreamy. There is an immediate sense of nostalgia upon first gaze, and although you know that what you are looking at are not your stories, you can't help but to think of your own past. Houses once lived in, family members now gone, a foreign but intimate landscape: these are the signs familial history, particularly of someone who now lives far from "home," Stacey-Calle uses these references to create narratives about the fragility of memory and to question which parts of the story are real, and what we have embellished or made up along the way. He simultaneously addresses how our dependence on fast paced technology affects our perception of time, the fast brush strokes and erased or even destroyed segments of the canvas alluding to the faded memories we so adamantly hold on to.

EDITOR'S PICK:

ZHI DING p187

In recent years, fueled by an overheated art market, a glut of large-scale paintings has entered the world. Go big or go home? I'm not so sure. Over the centuries, artists have proven time and time again that there is no direct correlation between a painting's size and its potential impact or historical significance. Ding's intimately scaled works have a sort of quasi-mystical energy. My sense is that she is trying to unpack some complicated issues surrounding identity and experience in her paintings, yet there is nothing didactic about the work. For me, each painting functions as a fragment of some larger unknowable narrative, and Ding offers the viewer total agency to help complete the story.



SELECTED ARTISTS: MFA ANNUAL REVIEW 2022



JUROR'S SELECTIONS:

PIA BAKALA
SARAH BIRD
QUINN ANTONIO BRICEÑO
MOLLY BJRT-WESTVIG
VANESSA BALBACH CLARKE
PAIGE DEVRIES
AARON FELTMAN
SANTIAGO GALEAS
SANTIAGO GIRALDA
SAM ALLERTON GREEN
SAMUEL GUY
STEPHANIE MEI HUANG
SAJ ISSA
CALVIN KIM
KIWHA LEE
VIRAJ MITHANI
ISABEL MONTI
JUDITH MULLEN
CELINE O HARA
MESOMA ONYEAGBA
ERIK ADRIEL PETERSON
JESSAMYN PLOTTS
RANSOME
LARISSA ROGERS
ROBBIE ROGERS
ELIJAH RUHALA
NEERAJ SEBASTIAN
KELSEY SHWETZ
SAM SLIPKOVICH
JOAQUÍN STACEY-CALLE
EMILY STROUD
ARIELLE TESORIERO
TIANXING XU
V YEH
ERIN YERBY

EDITOR'S SELECTIONS:

CLARA CRUZ
ZHI DING
ERICK ALEJANDRO HERNANDEZ
ASHLEY JOHNSON
JI ZOU





JUROR'S SELECTIONS

Artists are presented in alphabetical order
Artist biographies have been edited to prioritize recent highlights.
Pricing Guide can be found on p207

PIA BAKALA

Richmond, VA
816 716 4120
p abakala@gma l com
p abakala com
@piabaka.a

V rginia Commonwealth University

Over the past two years, my work has e.aborated on the tension between liberation and confinement Most recently, th s is manifesting into a body of oil paintings through which I explore themes of sexuality, horror gender identity, personal mythology, transformat on, and the axis of euphoria and dysphoria Taking inspiration from film, l terature, and art h story, I appropr ate various cultural mytholog es to formulate f gurat ve expressions of gendered performativity

Among the many aspects that I'm seeking to explore through my work s how it reates to the aud'ence and the presuppositions they may br ng to their view ng experience By th's, I aim to scrutinize cu.tura. preconceptions of trans femin nity, expressions of sexuality, and the dichotomies between nature and artif ce In doing so, I am also examining and working through my own issues around feeling .iberated, yet confined; of l ving authentically as a transgender woman, yet fac ng limitat ons by culturally preconceived notions of trans identity and a body that sometimes regardless of my hormone rep.acement therapy regimen still does not quite feel .ike home

b 1991 Aurora, IL

Education

2024 MFA cand date, Virginia Commonwealth Jn versity (VCL) Richmond VA

2013 BFA Kansas City Art Institute (KCAI) Kansas C ty MO

Selected Group Exhibitions

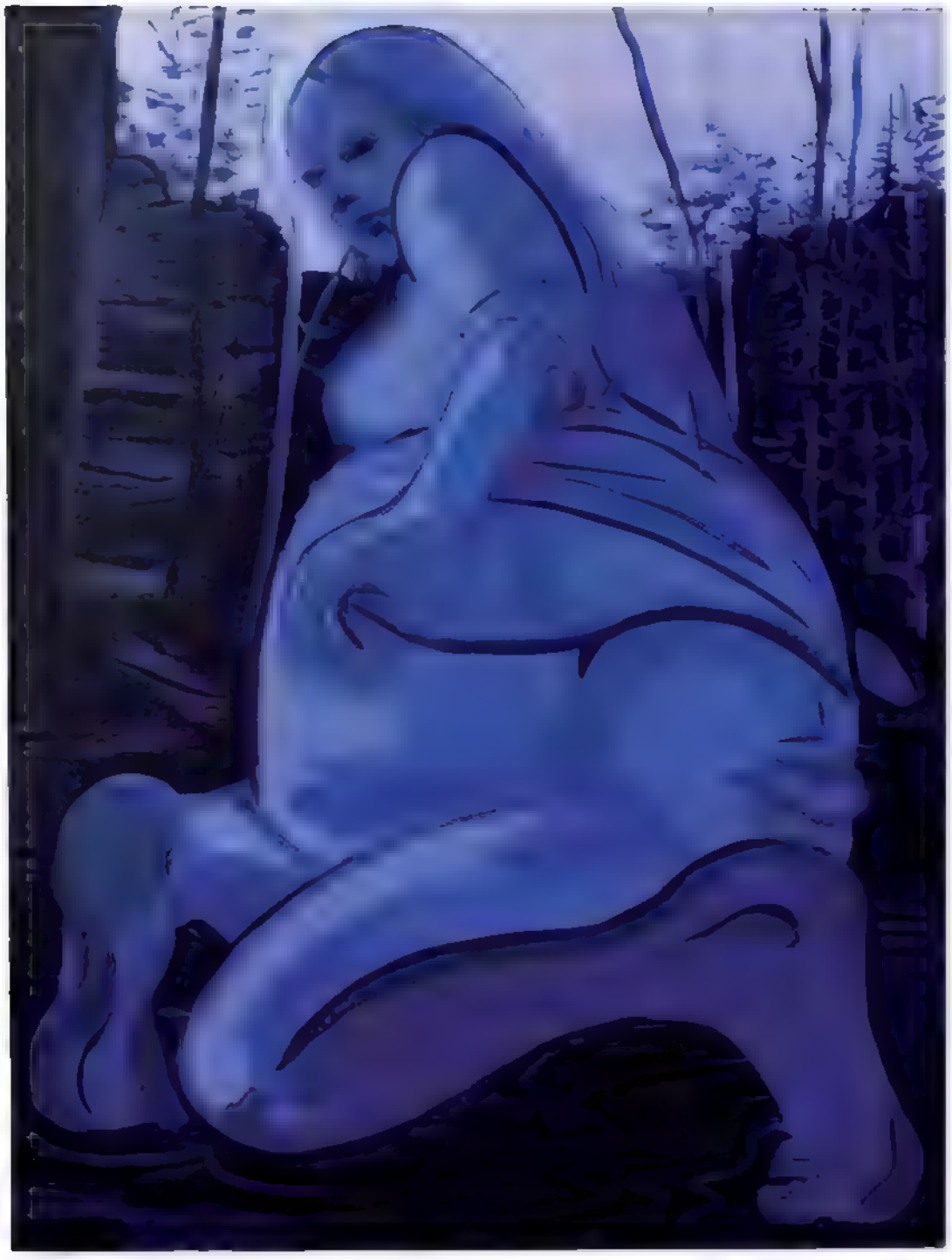
2022 *Jung Lovers* Soloway Ga.lery Brook.yn NY
Sweeping the Chimney through the Mantle of the Earth Charlotte Street Fo.ndation, Kansas C ty MO
Power Fantasy Clyde H Wells F ne Arts Center Gallery, Tarleton State Jnivers ty Stephenv lle, TX

2021 *run, run, quiet* Plug Projects, Kansas C ty MO

2018 *Home & Away Diverging Approaches to Landscape* Vu.pes Bast .le, Kansas City MO

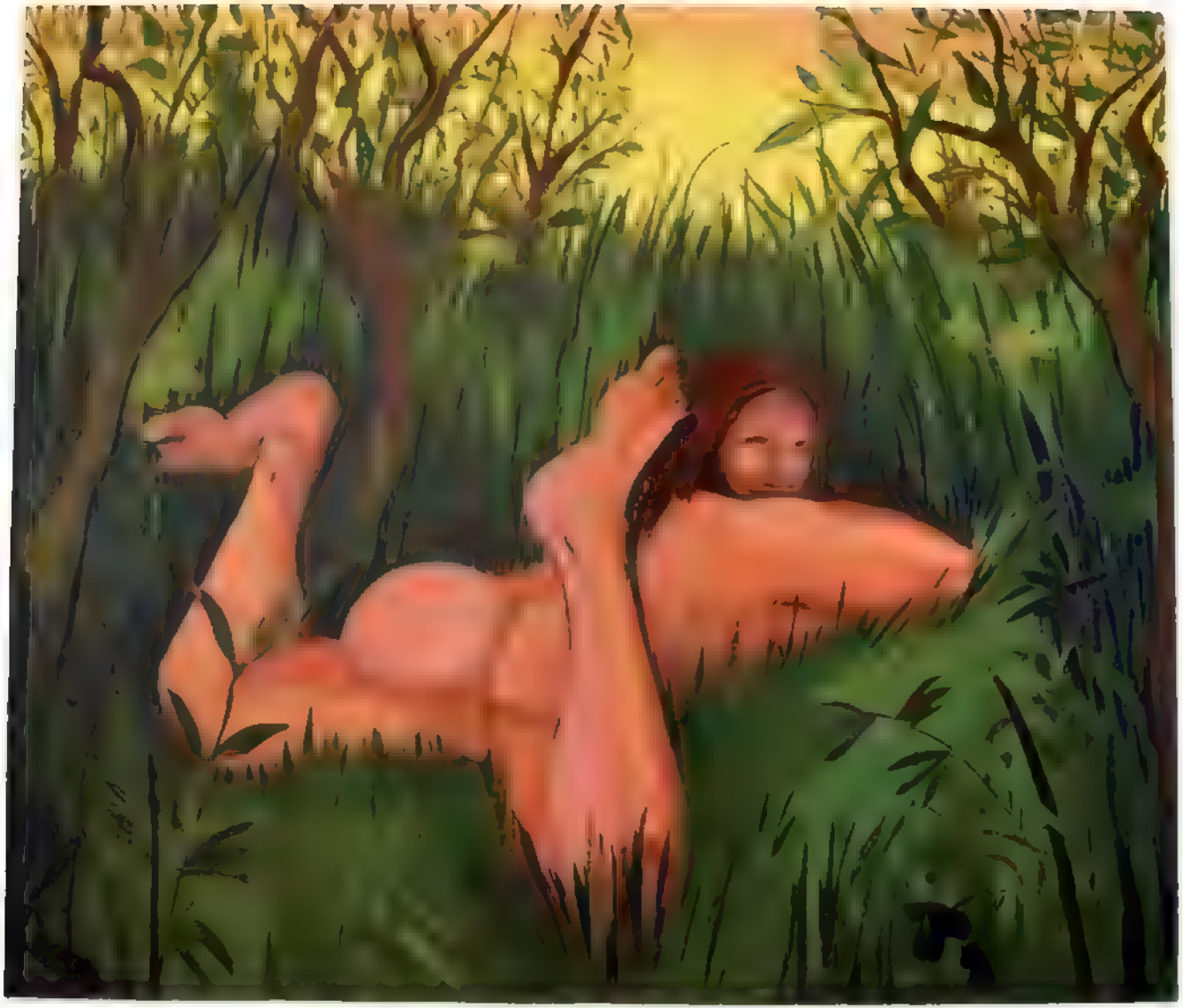
2017 *Jewelbox*, K osk Ga.lery Kansas City MO

2016 *Kansas City Flatfile and Digitalfile*, H&R B.ock Artspace, KCAI, Kansas C ty MO



T4M 3:00 AM
oil on canvas, 48 x 36 inches





T4M 5:00 AM
oil on canvas, 53 x 40 inches

T4M 6:00 AM
oil on canvas, 46 x 54 inches

SARAH BIRD

La Grande, OR
b rdsw@gmai. com
sarahwhittemoreb rd com
@saranbird_painting

University of Nevada

My works are meant to be their own condensed real ties, constructed through painting, that contain areas of deep space and landscapes and detailed features of still life magery I look to early Western .andscapes and "world painting" for inspirat on because they have magical and playful qualit es to how they depict of scale and where they place subjects My paintings are free in these same ways, where at t mes, e.ements .ike waves and foliage are styl zed, and at others they're dep cted more fa thfully The work considers the enduring appeal of world mode.ng and symbolism, and how this demand can be fulfilled while still leaving room for genuine uncerta nty and mystery

b 1984 Concord, MA

Education

2023 MFA cand date, Jn versity of Nevada Reno NV
2014 Core Program Grand Central Atel er New York NY
2007 BA Brown Jn versity Prov dence RI

Solo Exhibitions

2022 *Tiny Fruits* Art Center East, La Grande OR

Selected Group Exhibitions

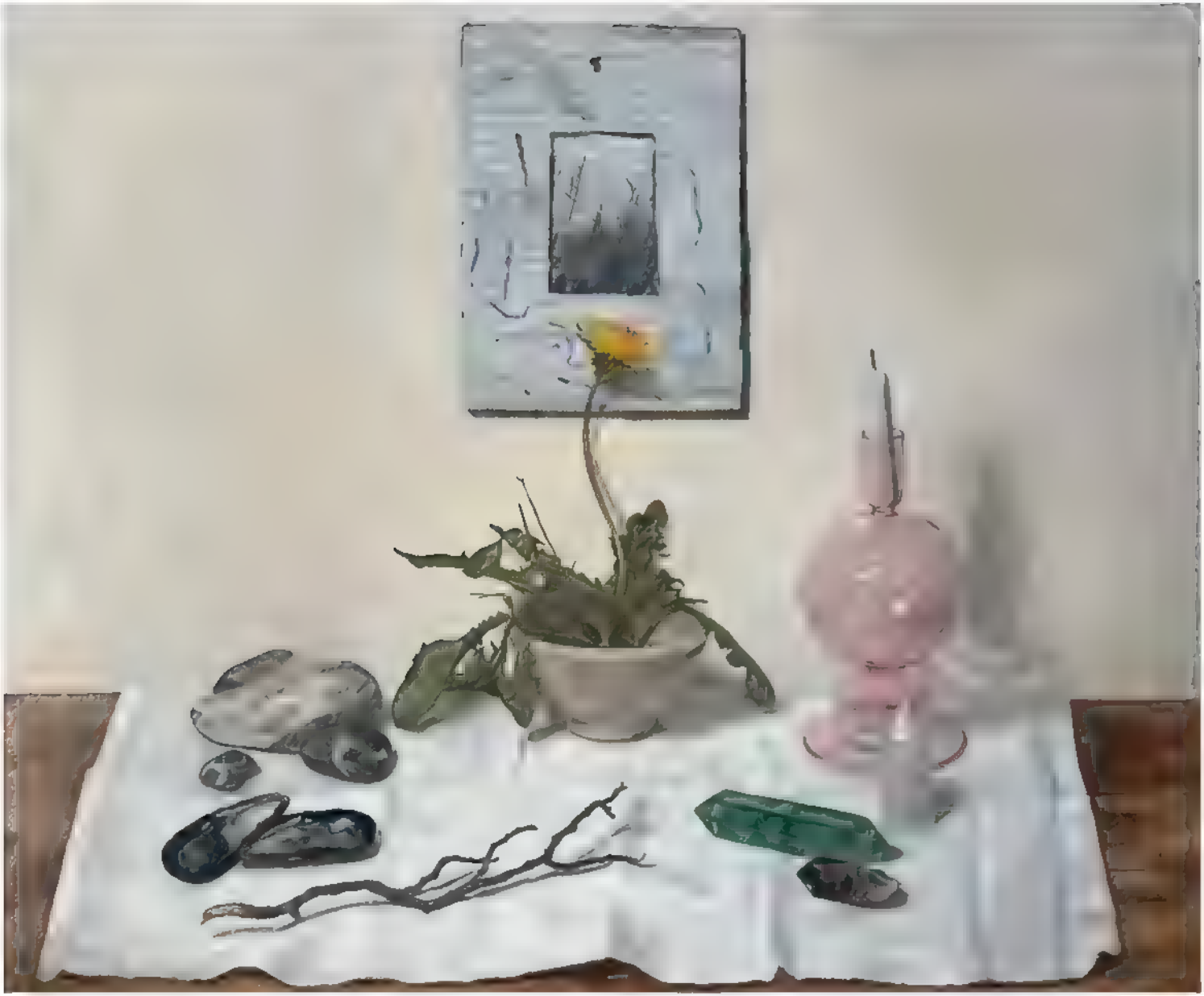
2022 *MFA Midway Show* Sierra Nevada Jn versity
Incline V llage, NV
2019 *Florilegium*, Eleventh Street Arts. Long Island City, NY
2017 *Five and Under*, Arcadia Contemporary
Los Ange.es, CA



untitled
oil on linen panel, 24 x 20 inches

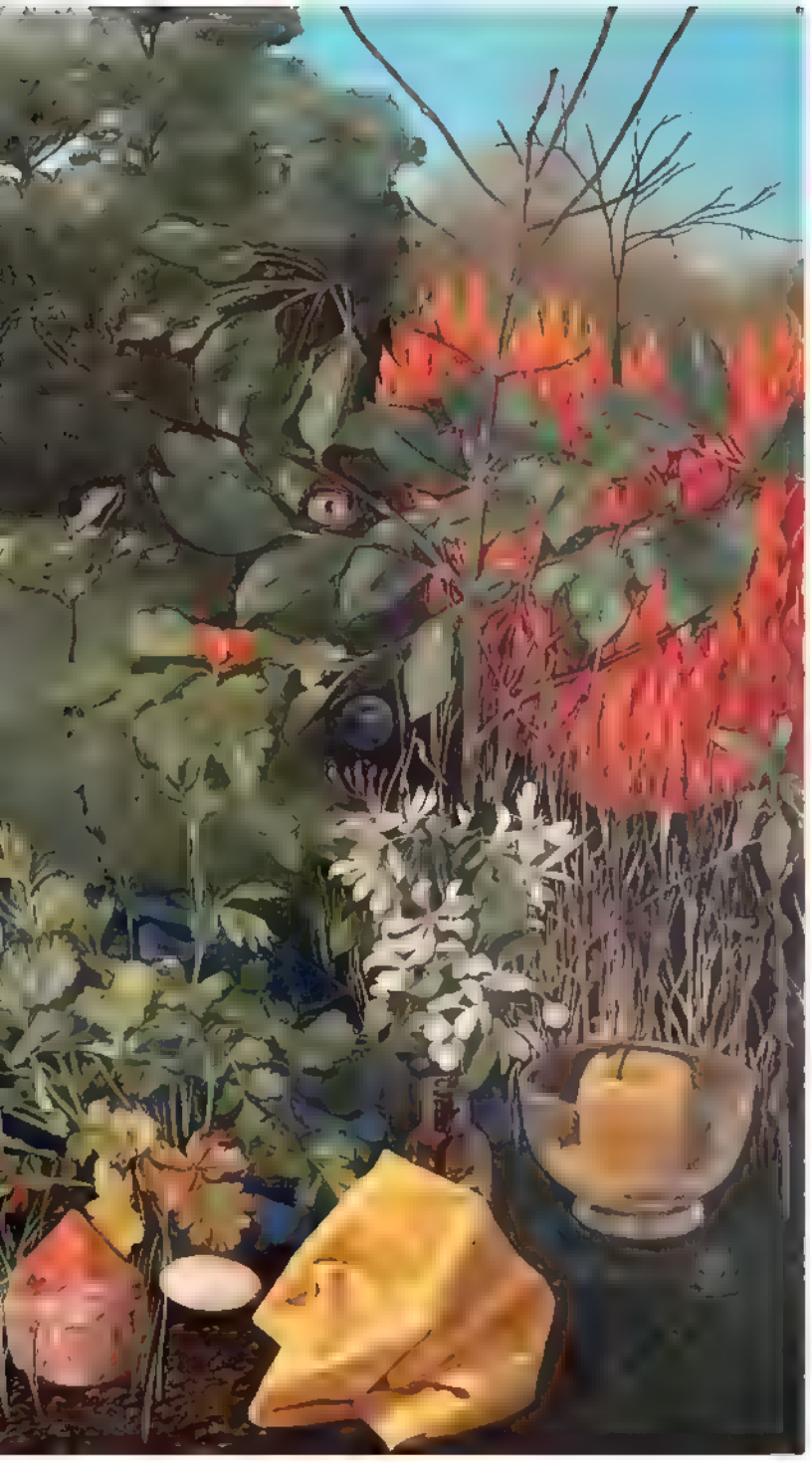


untitled
oil on linen panel, 16 x 20 inches



untitled
oil on linen panel, 20 x 24 inches





untitled
oil on linen panel, 30 × 40 inches

QUINN ANTONIO BRICEÑO

St Louis, MO
quinnbr cenoart st@gma . com
quinnbr ceno com
@qbr cenoart

Wash'ngton Univers'ty, St Louis

I am like a guisado, a savory stew with ingred ents that are both N caragüense and Estadoun dense Nicaraguan and American

As an artist, I exam ne both my strugg.e w th identity and how I came to be the person I am today Being both Nicaragüense and Estadounidense, t is important for my pa nt ngs to ref.ect those two wor.ds and create a new space where peop.e l ke me can belong

Blending Americana with Latinx, my work gives dignity to the working class while expressing my own long ng for acceptance nto both worlds from which I feel excluded

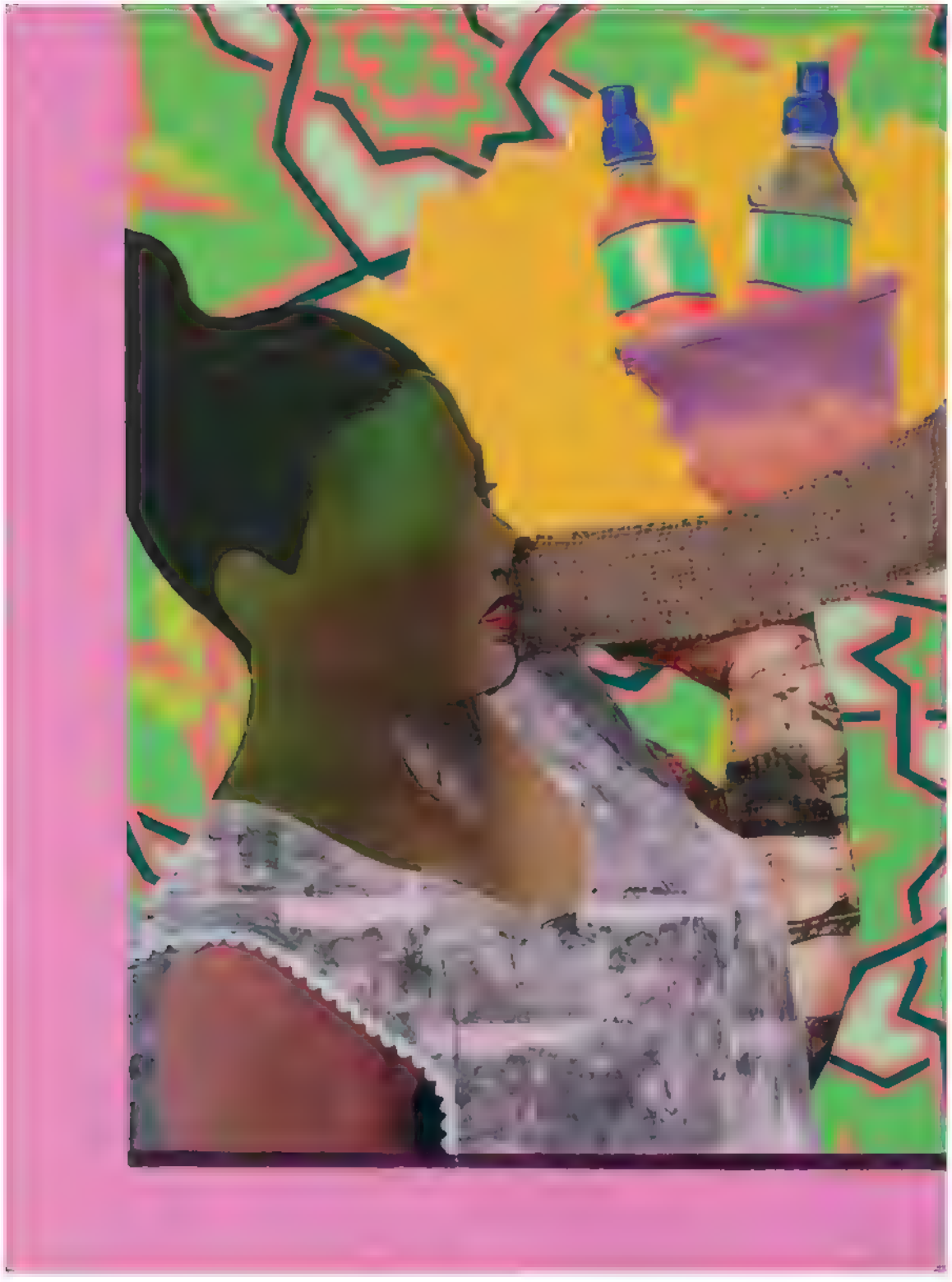
Through the act of collag ng found materials that connect to my l fe in the Un ted States w th the pa nted magery of Nicaragua, my work takes society's scraps and the persona. stor.es and h stor es of my family and creates a new environment one that celebrates my identity and the exper ences that have made me who I am

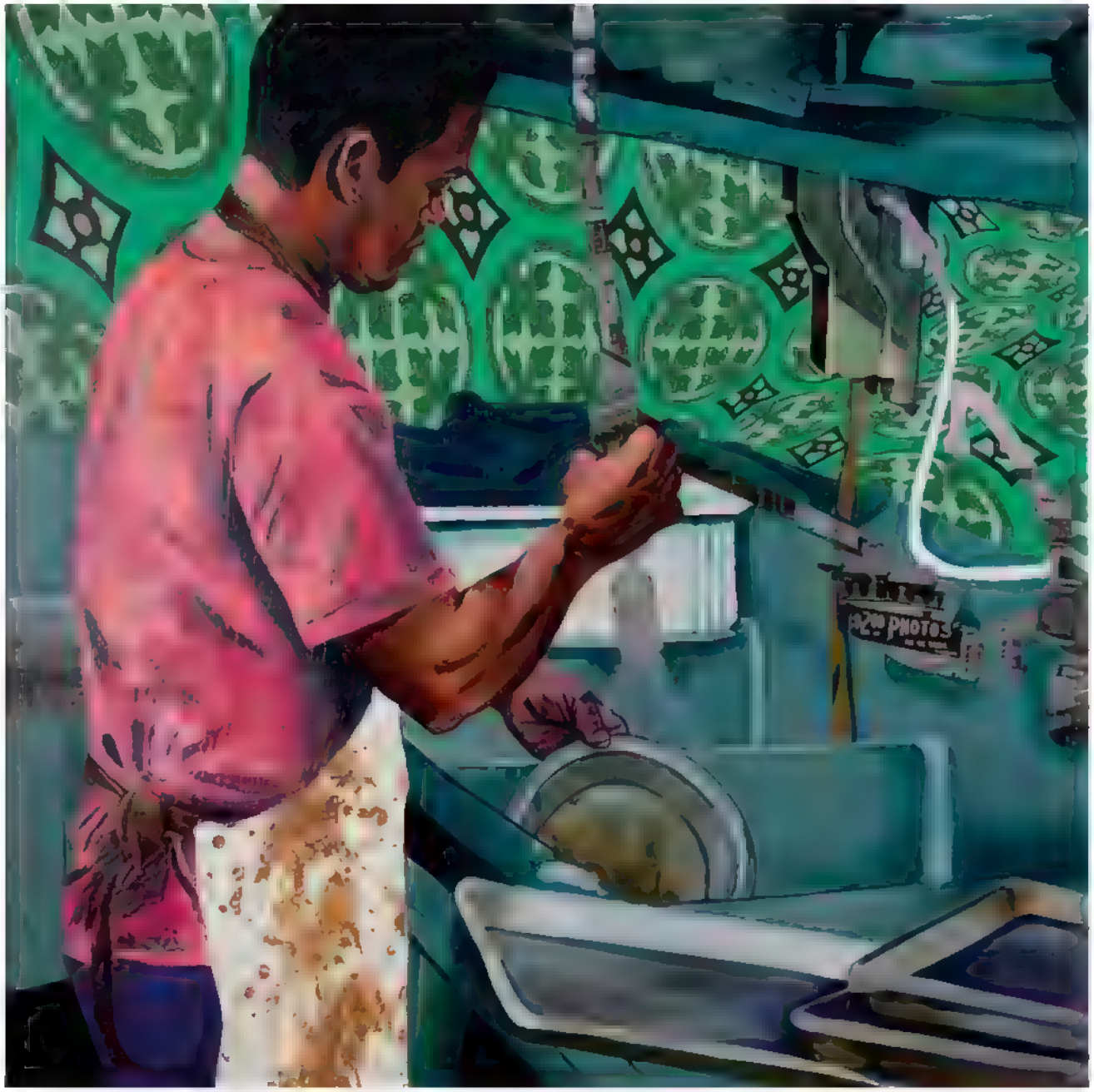
b. 1993 St. Louis, MO

Education

2022 MFA Wash ngton Jn versity in St Louis St. Louis, MO
2017 BFA, San Franc sco Art Institute San Francisco CA

Mirar por la Ventana
acryl.c burlap. c.oth sand found pr nts, and solvent transfers on canvas. 40 x 30 inches




PHOTOS



El Lavaplatos
acrylic, "Made in USA" stickers, lotto tickets, and found prints on canvas, 33 x 34 inches

Amor Joven
acrylic, found prints, and sand on canvas, 30 x 30 inches





Attâ

acrylic, found prints, packing stickers, solvent transfers on paper and sand on canvas, 60 x 96 inches

MOLLY BURT-WESTVIG

Philadelphia, PA
molyburtwestvigstudio@gmail.com
molyburtwestvig.com
@molly_ayce

Tyler School of Art and Architecture

My work investigates the screen, light, and experience. Paintings are pure image experience; we indulge in them as closely as we want. Digital images, however, repel the viewer, they lure us in at the surface only to push us away as they enlarge, dissolving and destroying the illusion of pictorial space. Put simply, we "look" at paintings but only "see" digital images.

This sensation of loss, longing, and denial is my focus. I paint phantoms imagining what is or might be, detached from experience as imagery is stacked, embedded, then destroyed. Like digital images, paintings become estimations, using multiples and iterations to insist on an experience that hasn't yet been had, or one that may never occur. Painted, printed, and sculpted plastics and textiles create moiré patterns and light phenomena, which deny the landscape from the viewer, thereby creating tension while liberating the genre from the decorative and benign so it may possess agency over its viewer. I think of Turner's experience of light at the beginning of the Industrial Revolution, another point in history when society is at the junction of technology changing our experience. My work investigates the experiential in increasingly digitized space.

b. 1992 Redondo Beach, CA

Education

2022 MFA, Tyler School of Art and Architecture, Temple University, Philadelphia, PA
2014 BFA, University of Iowa, Iowa City, IA

Residencies

2022 PILOTENKLECHE International Art Program, Leipzig, Germany
2021 Herma, Seyðisfjörður, East Iceland
2019 Summer Studio Program, Virginia Commonwealth University, Richmond, VA
2018 Muir is Tir, An Lanntair, Stornoway, Scotland, UK

Selected Group Exhibitions

2022 *Fairy Fountain*, Haus der Statistik, Berlin, Germany
Die warmweiße Kuh, Alte Handelsschule, Leipzig, Germany
2021 *ON EDGE 2021*, Edge Gallery, Lakewood, CO
2019 *Art of Water III*, James May Gallery, Algoma, WI
2018 *Dear Future*, Public Space One, Iowa City, IA



Red Eye
o . on panel. 14 x 11 nches



Petal Plucking
fiber, gouache, oil, styrene, and printed voile on panel, 14 x 11 inches



Torn From
o on vinyl with printed s ck on panel, 14 x 11 nches

VANESSA BALBACH CLARKE

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vbalbach@comcast.net
vbalbachclarke.com
@vba.bacnc.arke

School of the Art Institute of Chicago

After taking long walks in nature, I sit down, create a palette, and begin to paint the connective details that are unnoticed or seemingly invisible: the quiet transitions. These discoveries are my departure point for painting. My process involves actively encouraging paint through hand-washed, wrinkled, and raw linen. Permitting paint to seep, halt, or be set free are all intentional actions, this defiance of order and the hierarchy of painting is specific and personal. My practice of painting "illogically," from the back of a canvas, is meant to reveal curtained activities that represent a wealth of concealed collective voices. These calculated decisions to activate liminal spaces are made to underscore the necessity of the transparency of information in response to historical narratives.

b. 1960 Evanston, IL

Education

2019 MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL
2017 Post-Baccalaureate, SAIC, Chicago, IL
2016 Summer Course, Painting and Drawing, SAIC, Chicago, IL
1982 BA, Denison University, Granville, OH

Selected Group Exhibitions

2021 The Other Art Fair, Chicago, IL
2020 *Digital Open House* (online), with CADAF, Mana Contemporary Chicago, Chicago, IL
2019 Fall Open House, Mana Contemporary Chicago, Chicago, IL
The Turf, The Research House for Asian Art, Chicago, IL
With a Capital P: Selections by Six Painters, Elmhurst Art Museum, Elmhurst, IL
MFA Show, Sullivan Galleries, SAIC, Chicago, IL
2017 *Post-Baccalaureate Studio Salon*, Sullivan Galleries, SAIC, Chicago, IL



Frame of Reference
acrylic and oil on washed raw Belgian linen 50 x 50 inches



hills
acrylic and oil on canvas, 33 x 26 inches

whisked away
acrylic and oil on washed canvas, 60 x 60 inches



PAIGE DEVRIES

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Rhode Island School of Design

My artwork evolved from something I enjoy doing every day: walking my dog. I have never been one to sit down and meditate, so these daily walks are the closest I get to being "in the moment" and appreciating my immediate world. My subject matter comes from what I observe, then photograph, as I walk through my neighborhood in New Orleans. The paintings I create depict the plants I see, whether they're intentionally planted or growing naturally despite their man-made environment. These works reflect the preciousness, humor, neglect, and sometimes, the subtle magic of our surroundings. Though people are not explicitly the subjects of my paintings, the impact of the 'human hand' on our natural habitat is always present. My work contends that people are intrinsically connected to both the nature they cultivate and the nature that adapts, creeps in, and reasserts itself into the spaces around us. These paintings are a collection of quiet moments that convey a kind of beauty and discovery specific to my city and this point in time.



b. 1990 Anchorage, AK

Education

2013 BFA, Rhode Island School of Design (RISD)
Providence, RI

Selected Group Exhibitions

2022 *Print Thing #8*, Dane Ledet Gallery, Nicholls State University, Thibodaux, LA
Here's What I Was Thinking, Sibyl Gallery, New Orleans, LA
Group Dynamics, University of New Orleans (UNO) New Orleans, LA
2021 *Graduate Exhibition*, UNO Fine Arts Campus Gallery, UNO, New Orleans, LA
2020 *Collective Consciousness*, The Front, New Orleans, LA
Hot Future, 912 Julia, New Orleans, LA
2019 *Identity Measures*, Contemporary Arts Center of New Orleans, New Orleans, LA
When Life Gives You Lemons, Booty & a Gallery on Julia Street, Hall-Barnett Gallery, New Orleans, LA
2018 Fall Show, Hall-Barnett Gallery, New Orleans, LA
2017 *Superfine!* with Hall-Barnett Gallery, Art Basel, Miami Beach, FL

Represented by

Sibyl Gallery, New Orleans, LA



Trophies
oil on canvas, 40 x 30 inches



snake vs. bird
oil on canvas, 18 x 14 inches

Chain Link Fence
oil on canvas, 30 x 20 inches





Southern Winter
o· on canvas, ⊄4 × 30 inches

Parking Lot
o· on canvas, 40 × 30 inches



AARON FELTMAN

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Rhode Island School of Design

Drawing from personal narratives, Feltman explores the psychological distance that can exist with an intimate relationship when one strives to fully understand another person, yet is met with the nature of that desire's unattainability. In the same way he can recall the shape of his partner's eye crease or the width of his fingertips, Feltman is interested in a telescoping effect that pulls a viewer into specific parts of a body or scene. Within his paintings, large fields of color may butt up against a fully formed toenail or earlobe. This shifting from large scale to small scale is often mirrored in the depiction of intimate yet strained physical contact between two figures. At these points of contact, the two figures merge in fluid color as if attempting to hold each other tighter than the bodily confines of skin will allow.

b. 1998 Huntington, NY

Education

2022 MFA, Rhode Island School of Design (RISD)
Providence, RI

2020 BFA, Pennsylvania Academy of the Fine Arts (PAFA)
Philadelphia, PA

Residencies

2019 Summer Residency, Yale Norfolk School of Art, Yale University, Norfolk, CT

Selected Group Exhibitions

2022 *The Bathroom Show*, Monya Rowe Gallery,
New York, NY
Five to Watch, Avery Galleries, Bryn Mawr, PA

2020 *PAFA Alumni Exhibition*, Borrelli's Chestnut Hill Gallery
Philadelphia, PA
Art Student Exhibition, William Way LGBT Community
Center, Philadelphia, PA

2019 *Stonewall @ 50*, Pearlstein Gallery, Drexel University,
Philadelphia, PA

Collections

Woodmere Art Museum, Philadelphia, PA



Night Wash
Oil on linen, 40 x 30 inches





In Dreams We Find Peace
oil on linen 30 x 24 inches

Portrait of the Artist
oil on linen 20 x 24 inches

SANTIAGO GALEAS

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New York Academy of Art

My portraits forefront queer Latine subjects within vibrant, naturalistic landscapes that act as portals into imagined worlds. These paintings create the conditions for connections between identity and ecology that are at odds with the world traditionally represented in landscape and portraiture. Research about plants and animals specific to my own ancestral countries of origin or those of my subjects has been a crucial part of my practice. Each natural element that appears in my paintings has a deliberate ecological or cultural association that contributes to the work's theme. The subjects themselves are usually friends or acquaintances; they are not people who have commissioned the portraits or who are being depicted because of their wealth or prominence. Rather, it's due to the fact of their very existence. They are people who have to fight in some way to survive, to resist being erased by powerful forces in the world. So, these paintings are also acts of documentation, of bearing witness to these individuals as they already are and their vibrant, unapologetic belonging.

b. 1991 Silver Spring, MD

Education

2021 MFA, New York Academy of Art (NYAA), New York, NY
2014 BFA, Pennsylvania Academy of the Fine Arts (PAFA), Philadelphia, PA

Residencies

2021 Artist Residency, Wolf Hill, Chappaqua, NY
Leipzig International Art Programme, Leipzig, Germany
2017 TrueQue Residencia Artistica, Playas, Ecuador

Solo Exhibitions

2022 *Semillas de Memoria*, Sean Horton (Presents), New York, NY

Selected Group Exhibitions

2022 Untitled Art Miami Beach, with Sean Horton (Presents), Untitled Art, Miami Beach, FL
Claiming the Narrative, Visual Arts Center of New Jersey, Summit, NJ
2021 *I have an idea!*, 1969 Gallery, New York, NY

Represented by

Sean Horton (Presents), New York, NY

Ady
oil and acrylic on canvas, 60 x 48 inches





La Dolorosa
oil and acrylic on canvas, 60 x 48 inches

Ending
oil and acrylic on canvas, 60 x 48 inches





Desafío
oil on canvas, 60 x 72 inches



Wayfinder
o . on canvas, 54 x 60 inches

SANTIAGO GIRALDA

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Pratt Institute

I paint landscapes from images that I take with my camera or pick up from the internet. My compositions highlight the idea of the contemporary landscape as cultural construction, where the multitude of images, texts and references that define it become more relevant than its own nature.

The project reflects the position that nature occupies in the contemporary context, in which pre-designed spaces replace the natural conditions. In the urban environment, the natural becomes the non-natural. On a pictorial level I represent landscapes to hypothesize how this change has affected our perception of the environment and the artifacts that cross it.

Painting allows me to connect my images with history. Through an intense pictorial process, I emphasize its physical and temporal aspect of the painting as matter modulated manually over time. Thus, I intend to provoke an experience for the viewer so they may find a moment for contemplation away from the noise of the media.

b. 1980 Madrid, Spain

Education

2020 MFA, Pratt Institute, Brooklyn, NY
2011 MFA, Complutense University of Madrid, Madrid, Spain
2007 BFA, Complutense University of Madrid, Madrid, Spain

Residencies

2017 Fulbright Program, Pratt Institute, Brooklyn, NY

Solo Exhibitions

2021 *Honey Peak*, Galerie Isa, Mumbai, India
2019 *Four Seasons*, Galeria Moises Perez de Albeniz, Madrid, Spain
2018 *Habitat*, with Galeria Moises Perez de Albeniz, Parasol Projects, New York, NY

Selected Group Exhibitions

2022 *Architectural Digest Design Show*, Galerie Isa, Mumbai, India
Untitled Art Miami Beach, with Galeria Moises Perez de Albeniz, Untitled Art, Miami, FL
Abu Dhabi Art Fair, Galerie Isa, Abu Dhabi, UAE

Collections

La Verdosa, Santa Cruz de Retamar, Toledo, Spain



BOREAL
oil on linen 95 x 71 inches



TIERRA DE FUEGO
oil and metallic foil on linen, 98 x 75 inches

RISING SUN
oil and metallic foil on linen, 98 x 75 inches







ONIX
o[illegible]on [illegible]nen 67 x 106 inches

SAM ALLERTON GREEN

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@samallertongreen

Pennsylvania Academy of the Fine Arts

I spend so much of my time trying to swindle the natural world into showing me what is most important. Some days I'm convinced that observing this earth in the snow or rain, or late at night or early in the morning will reveal something new to me, that if I park my easel in blazing sun just steps away from a shady grove, I will see something else. Even better. That I will be ready to record it, brush in hand, like some paparazzi for Mother Earth.

I am interested in the point at which seeing becomes an act. We tend to look around the landscape involuntarily, our eyes move from moment to moment lingering only briefly on even the most lovely of relationships. But when we find something we deem interesting or worthy of continued thought, we suddenly begin to recognize similar moments more often. That is when seeing becomes more of an act, it's a hunt for what the mind has deemed worthy of dissection.

b. 1987 Beverly, MA

Education

2022 MFA, Pennsylvania Academy of the Fine Arts (PAFA)
Philadelphia, PA

2010 BFA, Maryland Institute College of Art (MICA)
Baltimore, MD

Residencies

2014 Creative Alliance, Baltimore, MD

2013 Vermont Studio Center, Johnson, VT

Solo Exhibitions

2022 *In accordance with*, Dryden Gallery, Providence, RI

Selected Group Exhibitions

2022 *Chrysalis*, Anne Bryan Gallery, PAFA, Philadelphia, PA

2021 *Winter Light Art Show*, Pitcher-Goff House
Pawtucket, RI

2019 *To Look and Look Again*, The Chazan Gallery at Wheeler
Providence, RI

2018 *Members' Exhibition*, Providence Art Club
Providence, RI

2016 *National Open Juried Exhibition*, Providence Art Club
Providence, RI

2013 *Hope/Angel*, The Chazan Gallery at Wheeler
Providence, RI



Gamuts & Bolts
oil on canvas, 48 x 36 inches



Your Green or Mine
acrylic and oil on canvas, 12 x 12 inches

Mow Pattern
acrylic and pigment on canvas, 36 x 48 inches

SAMUEL GUY

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Boston University

My primary subject matter is my own image. Through prolonged observational paintings I am able to explore the multifaceted nature of the self, its murkiness, chance quality, and socially buttressed construction. With costuming and a deep relationship to the history of portrait painting, I am able to present myself in various forms. The chameleonic nature of these self portraits allows me to inhabit both the real and the potential, blurring those distinctions and positioning my own being within a larger cultural and societal context. I often find these portraits to be considerations on manhood: How it is performed, its historical precedents, and the visual throughlines. My paintings engage with this imagery in complicated, often slippery ways ranging from the satirical and ironic, to the honorific and even funerary.

b. 1991 Binghamton, NY

Education

2019 MFA, Boston University (BU), Boston, MA
2014 BFA, Alfred University, Alfred, NY

Residencies

2015 Constance Saltonstall Foundation for the Arts, Ithaca, NY

Solo Exhibitions

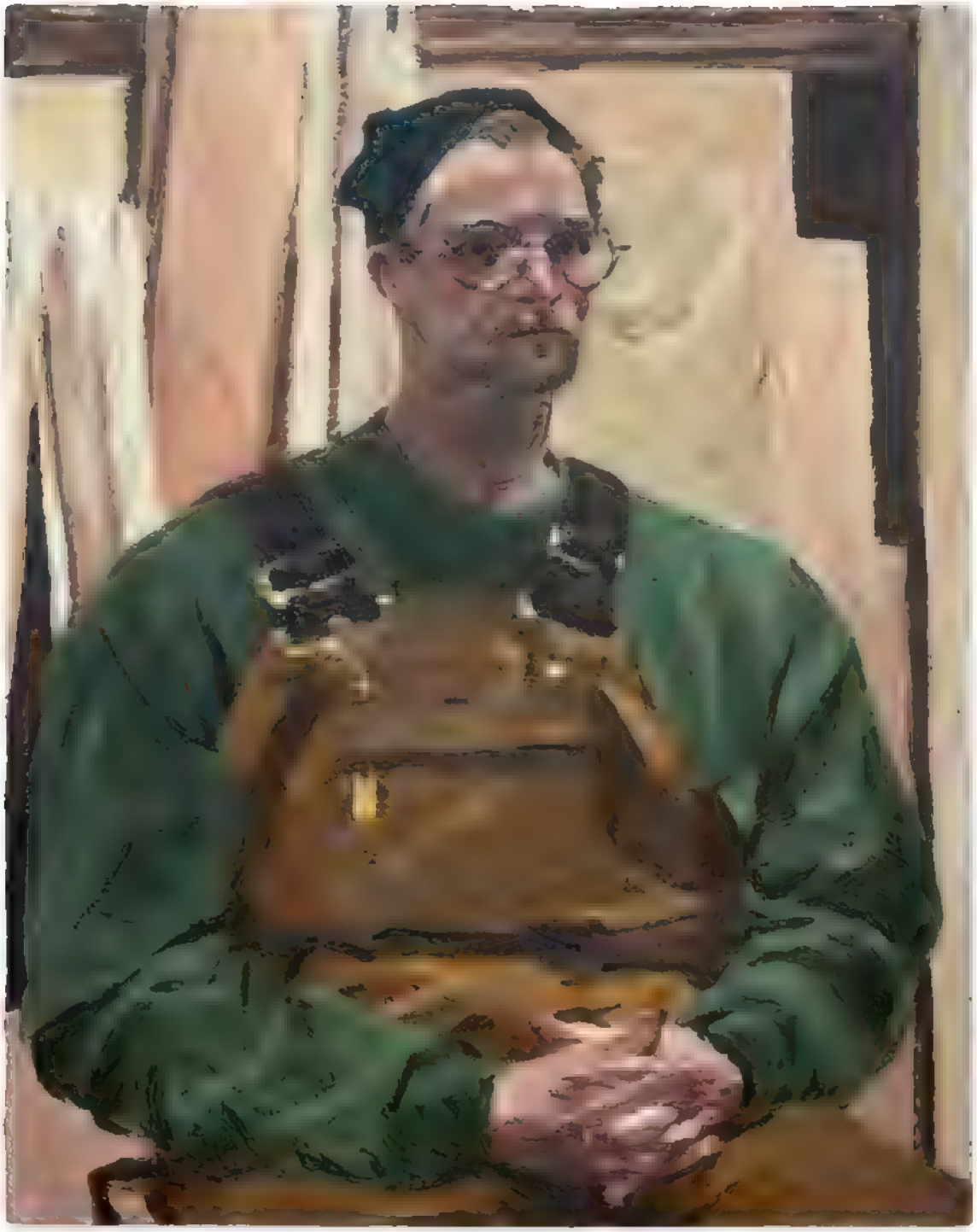
2022 *A Distant Mirror*, Auxier Kline, New York, NY
The Little House, Clifford Gallery, Colgate University, Hamilton, NY

Selected Group Exhibitions

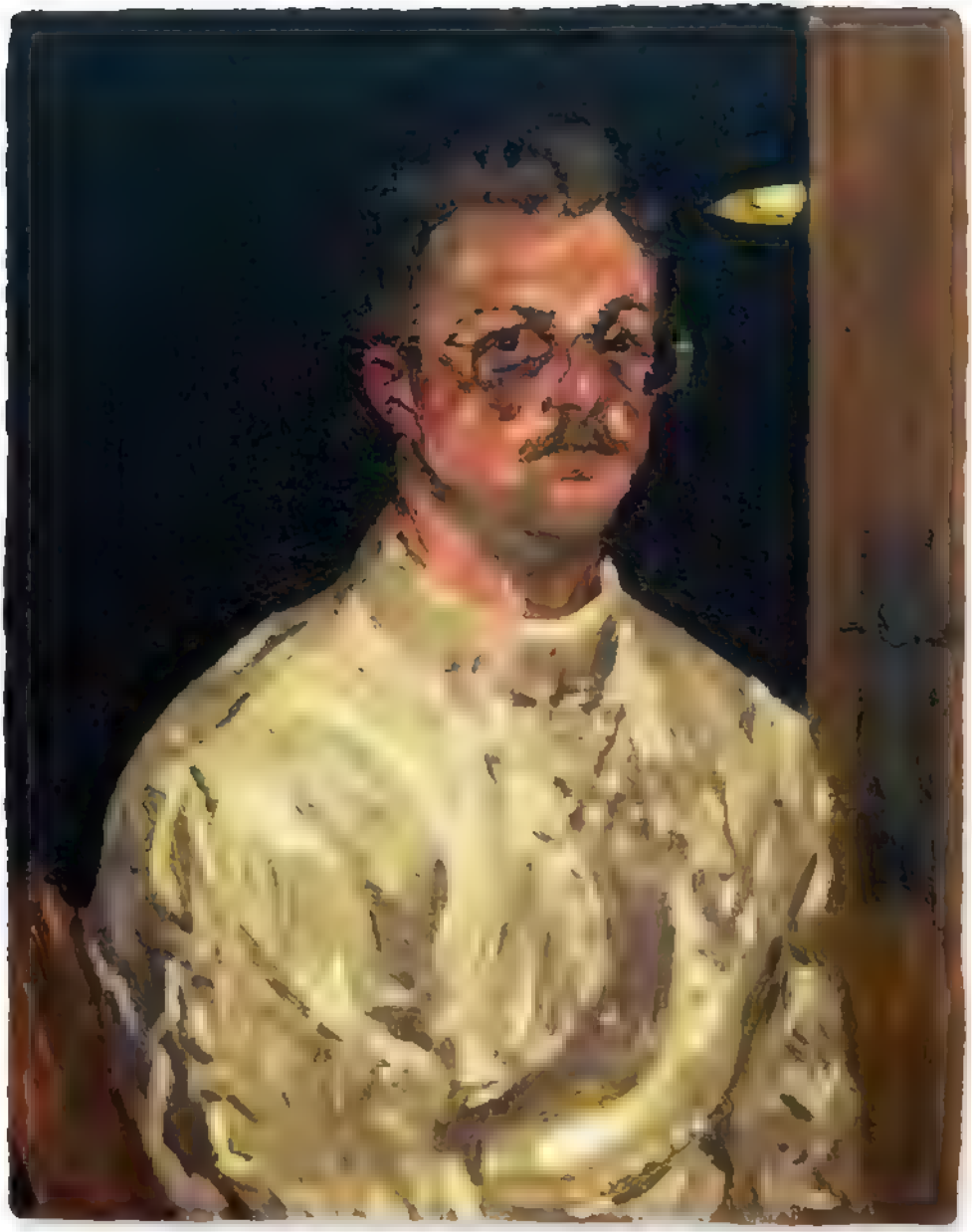
2021 *Stonebreakers* (online), Launch F18, New York, NY
Significant Other, Auxier Kline, New York, NY
2019 *Proximity*, Anna Zorina Gallery, New York, NY

Represented by

Auxier Kline, New York, NY



Self Portrait in Woodshop
oil on panel. 13.25 x 10.25 inches



Self Portrait at the Kitchen Table (in Irish Cable Knit)
o . on panel 9 5 x 7 5 nches



Self Portrait in Grays
o l on pane., 8 5 x 6 5 nches

STEPHANIE MEI HUANG

Los Angeles, CA
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@stephanie meihuang

California Institute of the Arts

As a Chinese American artist, I dialogue with the affectively racialized, and gendered constructions within the hegemonic West to challenge how they codify my body and identity as "harmless" and "non threatening." I am interested in how my presence has the capacity to disarrange systems of assumptions that are based on otherness. I see slippery, chameleonic identity as a form of infiltration, a soft reversal of power within hard hierarchies. I explore these subjects through a diverse range of media and strategies that include film and video, installations, social interventions, sculpture, writing and painting.

b. 1994 Wausau, WI

Education

2021 Independent Study Program, Whitney Museum of American Art, New York, NY
2020 MFA, California Institute of the Arts, Santa Clarita, CA
2016 BA, Scripps College, Claremont, CA

Solo Exhibitions

2022 *how to hobble a young horse*, Pupo Gallery, Murnau, Germany
2021 *(self-portraits as) neither donkey nor horse*, Hauser and Wirth Book Lab, Los Angeles, CA

Selected Group Exhibitions

2022 *Wonder Women*, Jeffrey Deitch, Los Angeles, CA
Everything is Common, Artists Space, New York, NY
with her voice, penetrate earth's floor, Eli Klein Gallery, New York, NY
Schindler House: 100 Years in the Making, MAK Center for Art and Architecture, West Hollywood, CA
2020 *Art Response Now*, ASU Art Museum, Arizona State University (ASU), Tempe, AZ

Collections

Autry Museum of the American West, Los Angeles, CA



night
oil on wood 16 × 16 inches





green requiem for comus
o.l on .ner, nicke. chain 75 x 52 nches

copper elegy I
horse bit, oil, and st. 9 x 9 nches



green requiem for my self a
o on ner, s sal and horse shoes 60 x 50 nches



green requiem for my self iv
oil on linen, stirrups, sisal, and horse shoes, 60 x 50 inches

SAJ ISSA

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@saj_issa

University of California, Los Angeles

Saj Issa is currently having fun

b. 1994 St. Louis, MO

Education

2022 MFA, University of California, Los Angeles
Los Angeles, CA
2017 BFA, Webster University, St. Louis, MO

Residencies

2019 Belger Crane Yard Studios, Kansas City, MO
2017 Craft Alliance, St. Louis, MO



Get Her Some Water
oil on wood with ceramic tiles, 32 x 24 inches


AND ELIMINATING
85,000 POUNDS
OF SINGLE USE
PLASTIC



Coke at Dhuhr
oil on wood ceramic tiles, 32 x 24 inches

The Kahwa
oil on wood ceramic tiles, 32 x 24 inches


CAMEL
CAMEL
CAMEL
CAMEL
CAMEL

CALVIN KIM

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k mca.vin com
@midponder_c.oud

Columbia Univers'ty

The Flowers at 6am / are your stares I can't quite dec pher / if the blues of your petals come from sea or sky. // waver ng between moments that change e ther way / f you stay / still, your starspots shimmer like scores to a song / slow-dancing waves

I've always been afraid of depth more than death / to know soft and to be known / softly under crepuscular lights / de. cate sounds, swoon s gnals, / and burn ng leaves fade to the cadence of our ga t

Trekk ng an inv sib.e path to a space we fill with small thoughts / we co..ect we recollect to recogn ze as our own / here a peel, a leaf, a she.., a bird, a string / and in this process of rendering .angJage, I recognize you / or s t more of myse.f I see / can it be both? a thread that tethers us br ef.y // when a r stutters slow / I wonder f we're the same species / a lychee cold aga nst my teeth / You must be far from near but / did you see the sunrise today?

b 1992 New York, NY

Education

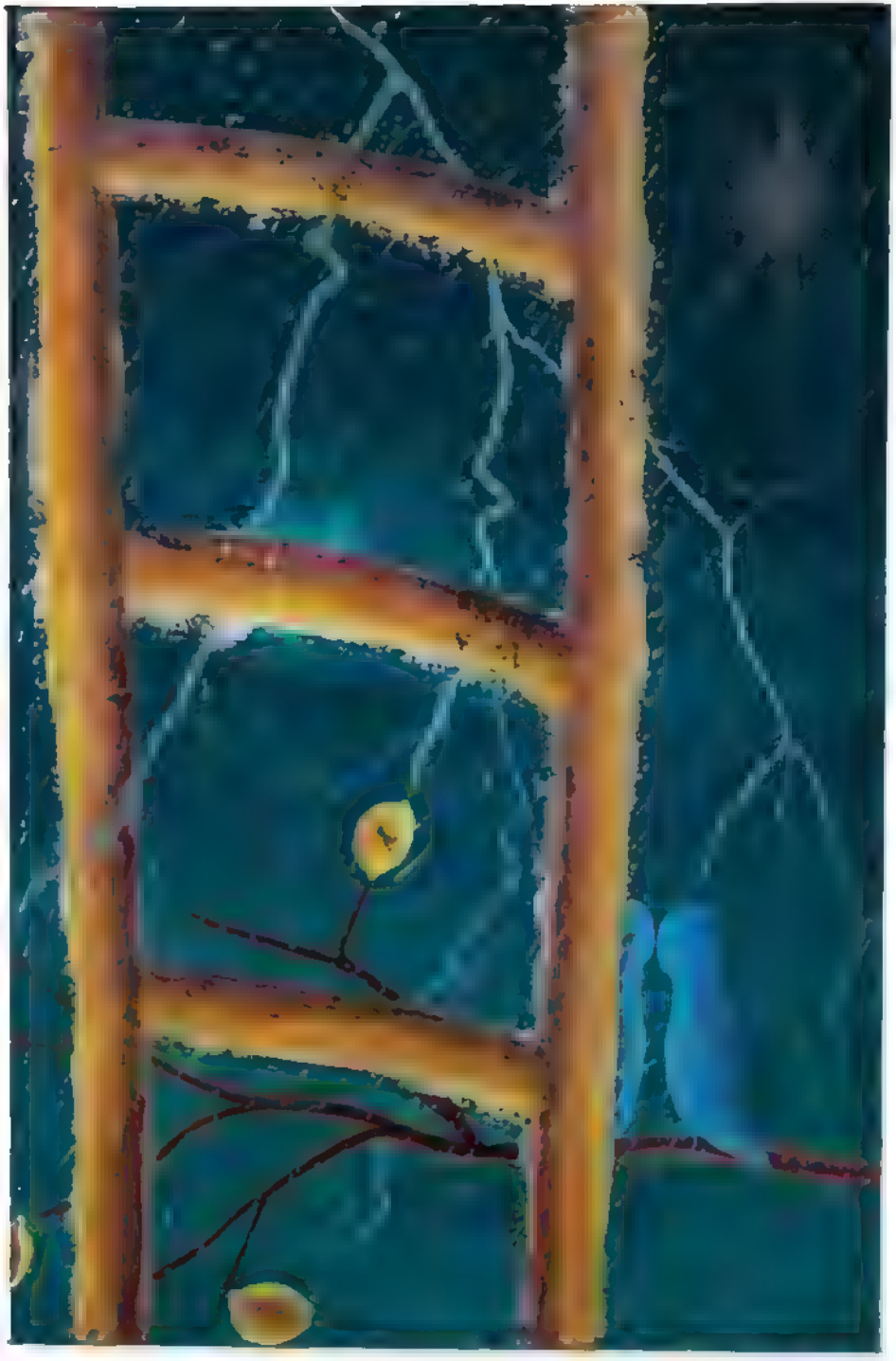
2023 MFA cand date, Columbia University, New York NY
2015 BFA, Cornell Jn versity Ithaca NY

Residencies

2014 Summer Res dency, Yale Norfolk School of Art, Yale Jn versity Norfolk CT

Selected Group Exhibitions

2022 *Road to Somewhere*, The Room London London, UK
Fractal Noise Subt t.ed nyc, Brooklyn NY
Otherwise, Half Ga.lery, New York, NY



The Latter
oil on canvas, 34 x 22 inches

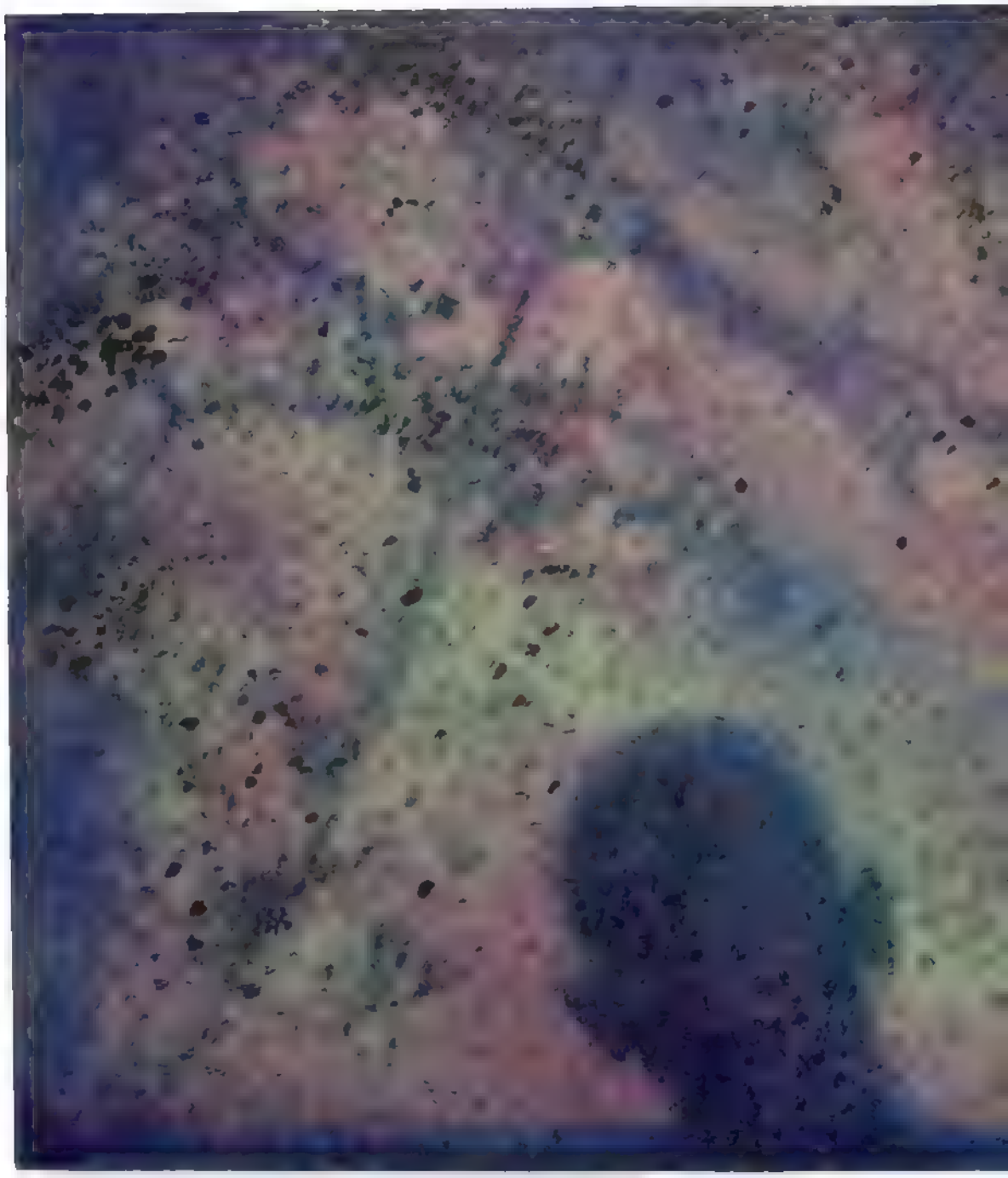


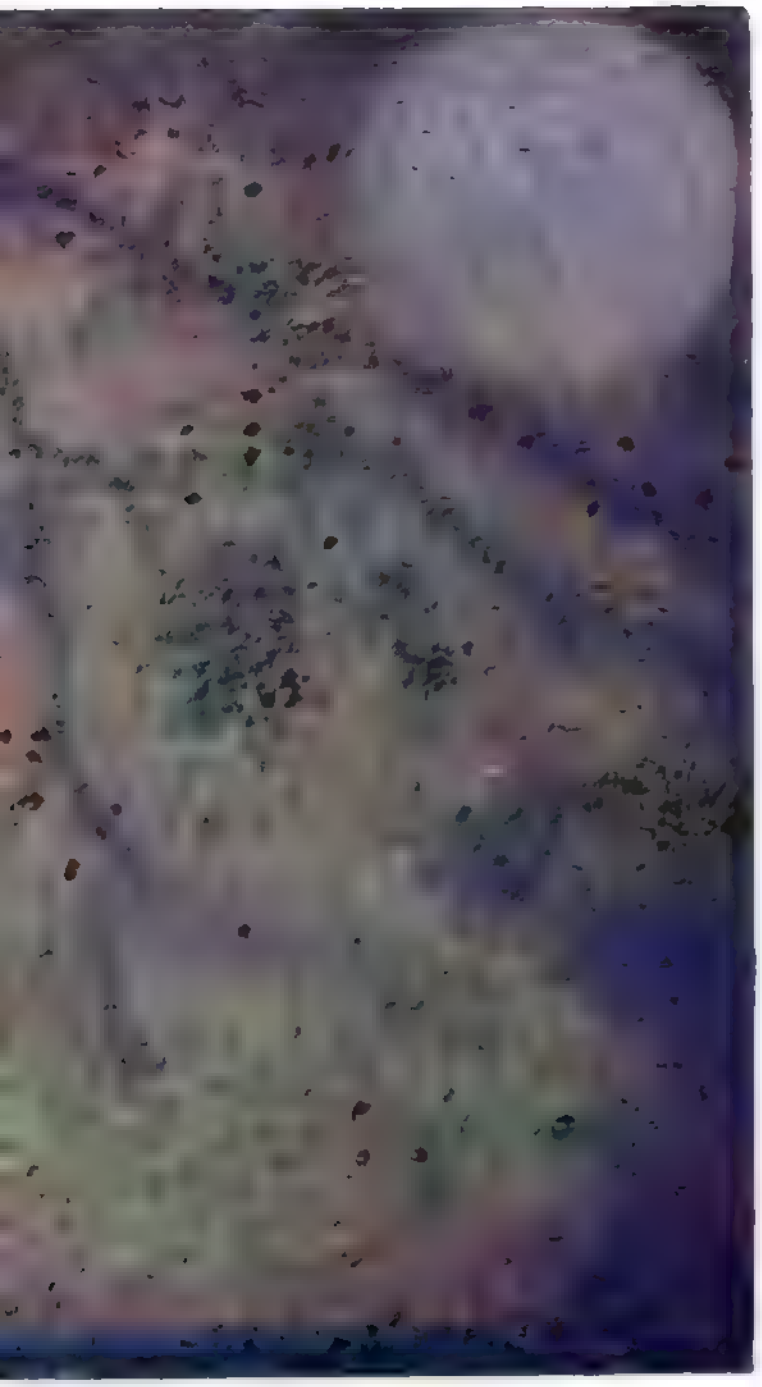
Do I see you?
o l on canvas 11 x 14 inches

Growing flowers in my eyes, they bloom at night
o l on canvas 47 x 56 inches



KIM





Playing movies in my mind
oil on canvas, 24 x 34 inches

KIWHA LEE

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Hunter College

By asking questions about what painting is in the 21st century, my paintings complicate the viewer's reading of pictorial hierarchy and the projection of human relations in the world. I de-hierarchize and decentralize the compositional components that make up a painting by using patterns rather than European perspectival conventions, to create spatial depth. My work is in dialogue with modernists who drew from the visual vocabulary of "The Orient," my central forms, derived from architecture and ornamental fragments, come to possess a body-like presence. I reinvent ancient Asian printmaking processes with oil paint. Observing the tenets of Chinese and Korean landscape painting, I explore ideas about intersubjectivity between vision and immersion in the world. In referencing fetishized objects from the regions of Central, South, and East Asia, as well as North Africa as depicted in Dutch still life, I bring to light pictorial languages of power. Braiding with a reimagined narrative of abstraction, my practice breaks down hierarchical distinctions between fine art and "world art" (traditional craft and discipline). I recall stories of unseen material cultures and of the broader interest in semiotics.

b. Seoul, South Korea

Education

2022 MFA, Hunter College, New York, NY
—— B Des, University of Technology Sydney, Sydney, Australia
B Des, UNSW School of Art & Design, Sydney, Australia

Residencies

2018 NPE Art Residency, Kallang, Singapore
2015 Chautauqua School of Art, Chautauqua, NY

Solo Exhibitions

2019 *Of Bonding and Breaking*, NPE Art Residency, Kallang, Singapore
2018 *Wire & Fire Together*, theflatspace, Singapore

Selected Group Exhibitions

2022 *No Light Without Shadows*, Thierry Goldberg Gallery, New York, NY
2021 *November 2nd*, M Street Gallery, Jersey City, NJ
2020 Lower Eastside Girls Club Benefit, Fergus McCaffrey, New York, NY
Mirror Eye, Ortega y Gasset Projects, Brooklyn, NY



Life Unstill
oil and acrylic on canvas, 66 x 50 inches



Empty and Full
o. on canvas, 80 x 60 inches

Escaping Gravity
o. on canvas, 74 x 55 inches



VIRAJ MITHANI

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v rajmithani org
@vira,m than

I make paintings and pr nts that attempt to foreground Indian schools of art such as the Min ature, Madhubani, and Godna schools of pa ntings, to name a few that were disenfranchised and .ost from academia dur ng colonization My paintings investigate the comp.exit es of this p.ast c age of d g t sation and rapid consumption by utilizing material tools, denying or critiquing familiar narrat ves formed through abstraction and refusal, and, by dep.oy ng discur sive methods and arch ves to te.l stor es that der ved from Indian and Jain mytho.ogy, which, thematically, is discussed n the lost schools of art Thus many questions are raised How to use narrative conditions to disassemble the stories we've been to.d are historically true?, How do specific methodologies like South Asian collective schools of painters interrupt and dispute the ndi vidua. stic, hermet.c (European) artist mythos or western notions of historical lineages?, and, How do collective stor es aspire to shatter homogeneous un derstandings of experience and history?

I am attempt ng to engage with ideas that actively seek the decolonizat on of Indian schools of art and the rec.amat on of marginalized cu.tures

b. 1993 Mumbai, India

Education

2023 MFA cand date, Rhode Island School of Des gn (RISD) Providence, RI
2015 BFA School of the Art Institute of Ch cago (SAIC) Chicago IL

Residencies

2016 Vermont Studio Center Johnson, VT
2015 Spudn k Press Cooperat ve Ch cago, IL

Solo Exhibitions

2018 *Eastern Affair* Rav Vazıran Des gn Stud o Mumbai, Ind a
2017 *Decalcomania Fractal An Ode to Noren* Clark House In tiative, Mumba India

Selected Group Exhibitions

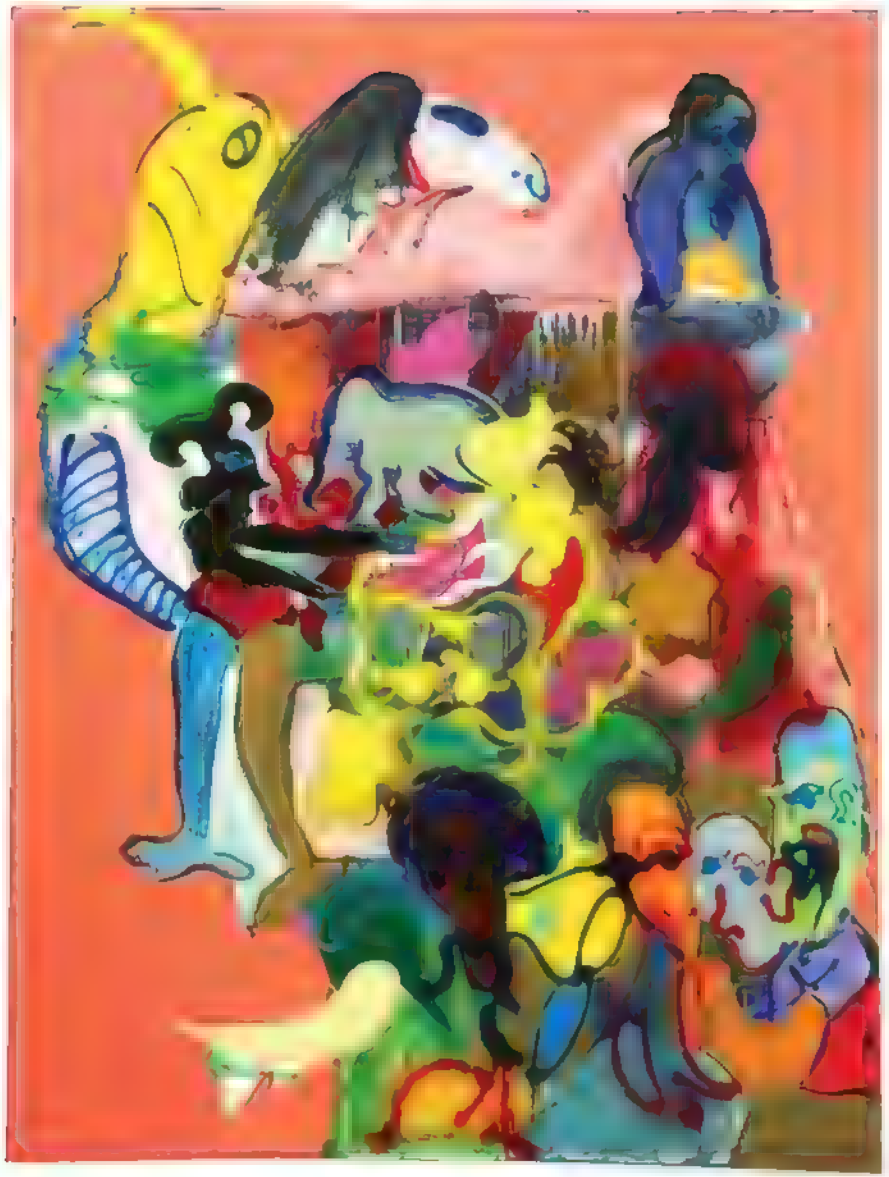
2022 Grad.ate Pa nt ng Tr enn a., Woods-Gerry Gal.ery, RISD Providence, RI
Of Soiled Bodies, Ge.man Ga..eries, RISD Providence, RI

Collections

Internat ona. Print Triennial Society, Krakow, Poland
Diane and Browne Goodwin Col.ect on Plainf eld IL



Attendance at Imperial Durbar
acrylic and spray paint on canvas, 78 x 56 inches



Untitled 2
acrylic and spray paint on canvas. 44 x 32 inches

Melting Pot
acrylic, glitter, vinyl, charcoal, and spray gun on canvas. 90 x 65 inches



ISABEL MONTI

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Alfred University

The energy held by photos and tr nkets that get passed down can prov de a palpable connection between the living and the dead This results in an exper ence that is both h ghly persona. and universally understood, as is seen across many cultures I high. ght the magic these objects hold and their spir tua. nature In my work this often leads to a hazy image that osc l.ates between abstraction and the tang b.e. I p.ace l ght, br ght washes of pa nt that emulate warmth next to dark, opaque passes to create an illus on of the thin line that exists between life and death Over t me, the painting of photos and objects has produced a series of repeated mot fs, wh ch has turned into my persona. .exicon of symbols for life, death, and loved ones By embedding these symbols nto my paintings, I can summon and conjure a .onging for loved ones and express hope for the d v ne beyond where they now reside Together, these pa ntings create a visual narrat ve of the magnet c pull between reality and the spiritual realm

b 1997 Chicago, IL

Education

2022 MFA Alfred Jn versity, Alfred NY
2020 BFA, Univers ty of Wisconsin-Madison Madison WI

Residencies

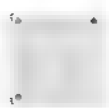
2022 Art st Residency, Cow House Studios, Wexford, Ireland

Solo Exhibitions

2022 *L aldla*, We..svi.le Creative Arts Center Wellsv lle, NY

Selected Group Exhibitions

2022 *Pamplemousse Gallery Group Exhibition*, Pamplemousse Gallery Richmond, VA
Finding a Memory, with I Like Your Work P ano Craft Gallery Boston MA
Swan Song, 8Brut Düsse.dorf, Germany
Lebens Art, Kunst100 Dusseldorf Germany
Moving Inland, 100state, Madison WI
2021 *The 9 Nodes of Labor* w th Tutu Gallery Petty Cash, Brooklyn, NY



Chicago Winter
o . on panel 8 x 6 inches





Beyond the Veil II
o . on panel 12 x 10 nches





Forever Young
oil on panel 8 x 12 inches

I am so afraid to forget you
oil on panel 8 x 12 inches

JUDITH MULLEN

Chicago, IL
judithmullen.com
@judithmullen

School of the Art Institute of Chicago

Time spent walking in forested areas informs my studio practice, where I construct sketch-like paintings that reference our bodies, our connection to nature, and our fragility. It is through a continual process of constructing, deconstructing, and reconstructing that I seek to reach beyond the familiar and invite the viewer to engage with the interconnectedness of the natural and man-made world.

b. 1966 Chicago, IL

Education

2020 MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL

Solo Exhibitions

2021 *Refuge*, Trinity Christian College, Palos Heights, IL
2020 *Linger*, Devening Projects, Chicago, IL
Walking, Woldt Gallery, London, England

Selected Group Exhibitions

2021 *Lay of the Land*, O'Connor Art Gallery, Dominican University, River Forest, IL
Aligning, Woldt Gallery, London, England
2020 *Long Hello*, The Green Gallery, Milwaukee, WI

Collections

Kirkland & Ellis, New York, NY

Represented by

Woldt Gallery, London, England
Lois Lambert Gallery, Santa Monica, CA



Reflection I
plaster, yarn, resin, and pigment, 84 x 36 inches





Resilience IV
p aster yarn 72 x 36 nches



Resilience V
plaster yarn 72 x 32 inches

CELINE O'HARA

Pasadena, CA
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@celinee.zabethart

Claremont Graduate University

My work is concerned with the relationship between domesticate space memory, and sensation. I am transfixed by the little things that make a home- how meaning shifts with time, how memory dissolves into space, and how this is embodied in various materials and objects. Our furniture and the different ornaments that create our environments make up the background of our lives, they travel with us from home to home, or to thrift stores to become fixtures in other people's lives. They are present through our deepest emotions. But who's to say they don't retain a part of us as time goes on? What becomes of these memories and emotions once we are gone or when they no longer belong to us? My paintings explore these concepts relying upon memory to reimagine domestic spaces and familiar materials recontextualized to create new perspectives of lived spaces.

b. 1998 Toronto, Canada

Education

2022 MFA, Claremont Graduate University (CGU), Claremont, CA
2021 MA, Art Business, CGU & Sotheby's Institute of Art, Los Angeles, CA
2019 BA, Saint Mary's College of California, Moraga, CA

Solo Exhibitions

2022 *The Things We Leave Behind*, Peggy Phelps Gallery, CGU, Claremont, CA

Selected Group Exhibitions

2022 *Witness*, Peggy Phelps Gallery, CGU, Claremont, CA
2021 *Never After*, East Gallery, CGU, Claremont, CA
2020 *Collective Visions*, East Gallery, CGU, Claremont, CA
2019 *To Be Announced*, East Gallery, CGU, Claremont, CA
All Art+ Red, Blue and Yellow, Van Der Plas Gallery, New York, NY



All the rest of me
acrylic, charcoal, feverfew, lace, and cotton on canvas, 60 x 48 inches





That funny feeling
acrylic and oil pastel on canvas, 57 x 55 inches

Of what I am
acrylic on canvas, 40 x 40 inches

MESOMA ONYEAGBA

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mesomaonyeagba.com
@artbymesoma

School of the Art Institute of Chicago

I give representation to significant Black figures in my life to show gratitude, while also exploring abstraction for the self-depicting exuberance as a whole. My work can be interpreted as dynamic, intimate, and passionate with fine composition.

In contrast, I observe how I view where I stand globally as a Nigerian artist. I regularly use the women in my life to form a sense of self, rather than accepting who I am as the "subject" of my life, confronting my anxieties to own my truth, finding comfort in my imperfections, and strategically embracing my weirdness.

By constantly experimenting with paint and textiles, I am diving into the various ways to explore abstraction and question how meaning and material negotiate to form an identity. My objective is to be reborn through the merging of mediums.

b. 2000, Port Harcourt, Nigeria

Education

2022 MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL

2018 BFA, University of Ottawa, Ottawa, Canada

Selected Group Exhibitions

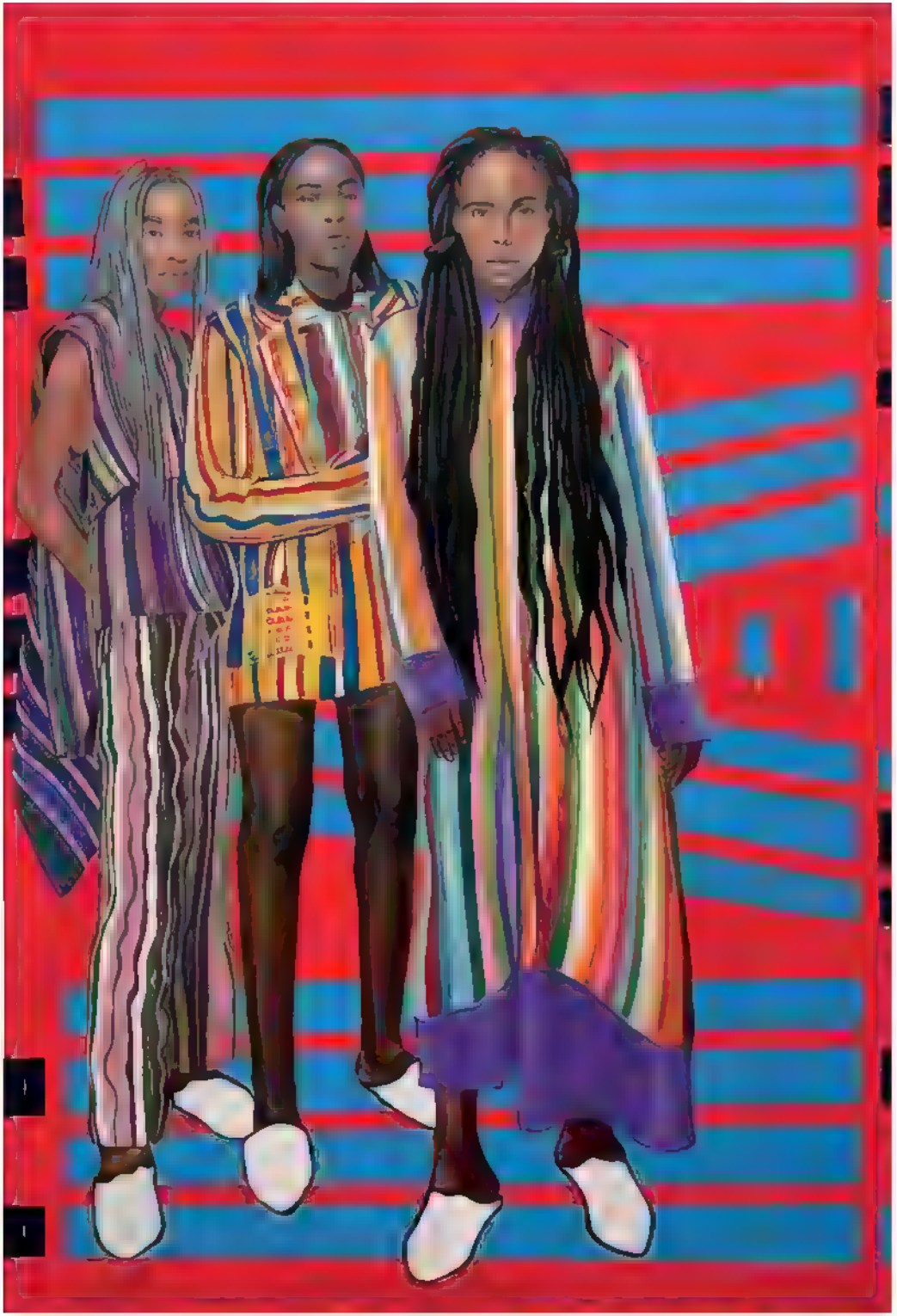
2022 *Summer Lounge*, Court Tree Collective, Brooklyn, NY
How I Love You, Ottawa Art Gallery, Ottawa, Canada
Annual Juried Show, Art Gallery of Mississauga, Mississauga, Ontario, Canada
101, SAIC, Chicago, IL
December Juried Show, State of the Art Gallery, Ithaca, NY

2021 *Visual Voices*, Toronto Outdoor Art Fair, Nathan Phillips Square, Toronto, Canada

2019 *Portrait Plates*, Gallery 115, Ottawa, Canada



She x 3
oil and acrylic paint, 40 x 60 inches





Cozy Enigma
oil and acrylic, 64 x 84 inches



Owning my Essence
o l., 64 × 84 inches

ERIK ADRIEL PETERSON

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@erikadrie.peterson

Pennsylvania Academy of the Fine Arts

Peterson creates mixed med a autobiographica. impress ons For them the home s the embodiment of personified nosta.gia. Imprints of the gay or estranged body popu..ate the home, causing impass oned memories to ar.se and animate the space. Due to the passage of time and a need for embell shment, blurred, imperfect rea..ties skew the narratives Per the art st's understand ng, the personif.cations of the alienated body act as vessels, as forms contai.ing particular qualit es These vessels then re..ate to home and body through the relationship they have with their cavit es and the uncharted spaces with n

Peterson s currently an MFA cand date at the Pennsylvania Academy of the Fine Arts

b 1990 Hartford, CT

Education

2022 MFA Pennsylvan a Academy of the F ne Arts (PAFA) Phi.adelphia, PA
2015 Post-Bacca.aureate PAFA Ph ladelphia, PA
2014 BFA, Lyme Academy of Fine Arts Old Lyme, CT

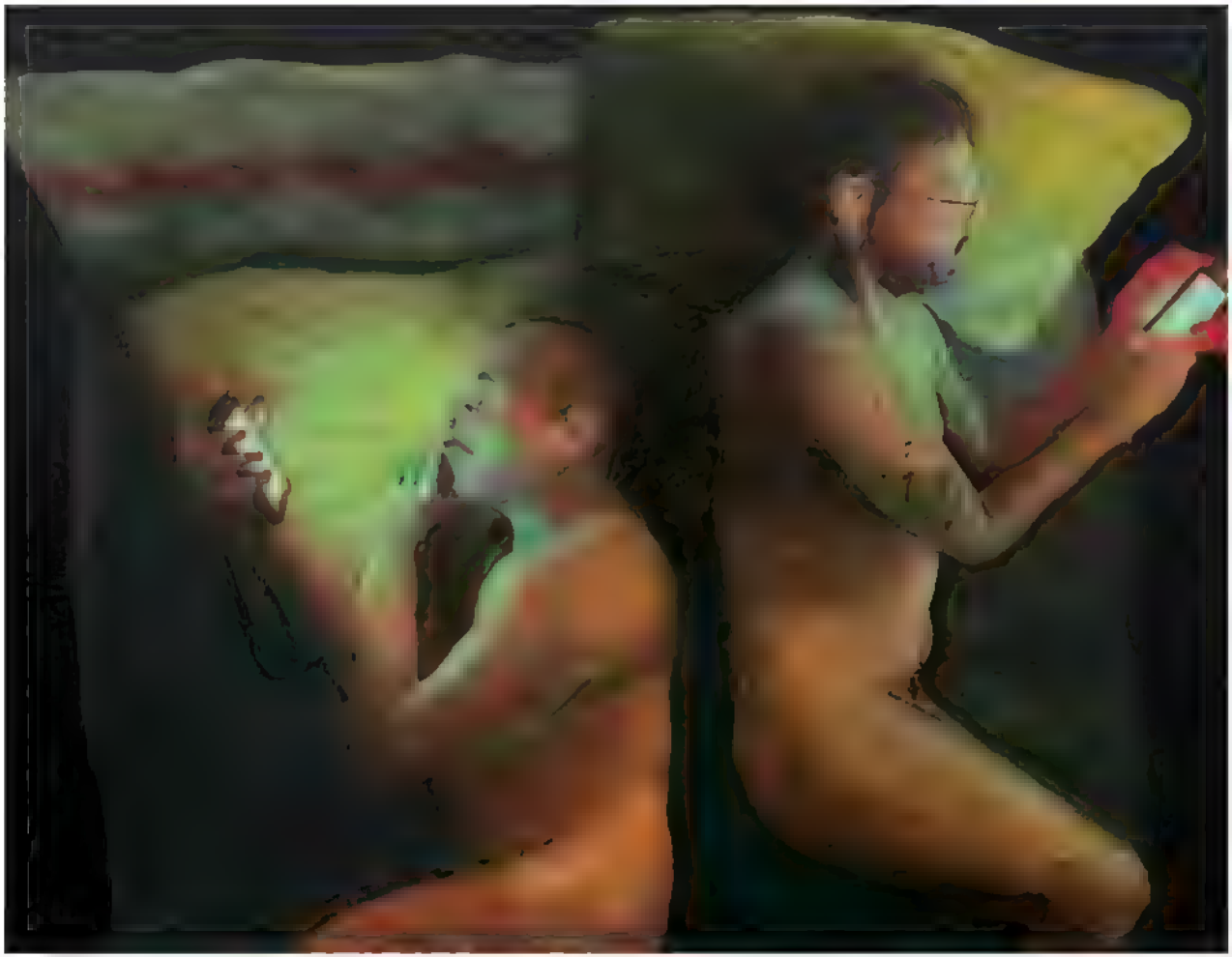
Selected Group Exhibitions

2022 *Unsettled*, AUTOMAT, Ph lade.phia PA
2021 *Alexei Mansour & Erik Adriel Peterson* Commonweal Ga..ery, Ph lade.phia, PA

Too Hot For Comfort = Too Much Time Apart
m xed media on panel 20 x 16 nches







If We Had All Time
acrylic on panel 22 x 30 inches

Some Nights, It's Just About Being Together
mixed media on panel, 18 x 24 inches

We'll Have This Too
acrylic on panel, 14 x 11 inches



JESSAMYN PLOTTS

San Marcos, TX
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jessamynplotts.com
@feelveryclean

Southern Methodist University

Plotts is an artist living and working in San Marcos, Texas. Her work, a combination of painting, drawing, and performance, deals with boundaries. What makes us want to separate vision from the physical body? Why do we contain images the way we do? What happens when those kinds of boundaries are blurred?

Plotts often compares images made from memory and imagination with those made from observation. She sometimes combines remembered or imagined images with what she sees, and other times the images remain distinct.

Her interest in the way images are used politically and socially led her to evaluate constructions of white femininity as they appear in art and pop culture. Cat Marnell, Taylor Swift, and Miley Cyrus have been subjects of her work, as have the television shows "Forensic Files" and "Law & Order: Special Victims Unit". She is particularly interested in how images facilitate the physical destruction of the white girl body through abject sexual experience and addiction.

b. 1990 San Marcos, TX

Education

2019 MFA, Southern Methodist University, Dallas, TX
2015 BFA, Texas State University (TSU), San Marcos, TX

Residencies

2020 Merit Scholarship Recipient, Vermont Studio Center, Johnson, VT

Solo Exhibitions

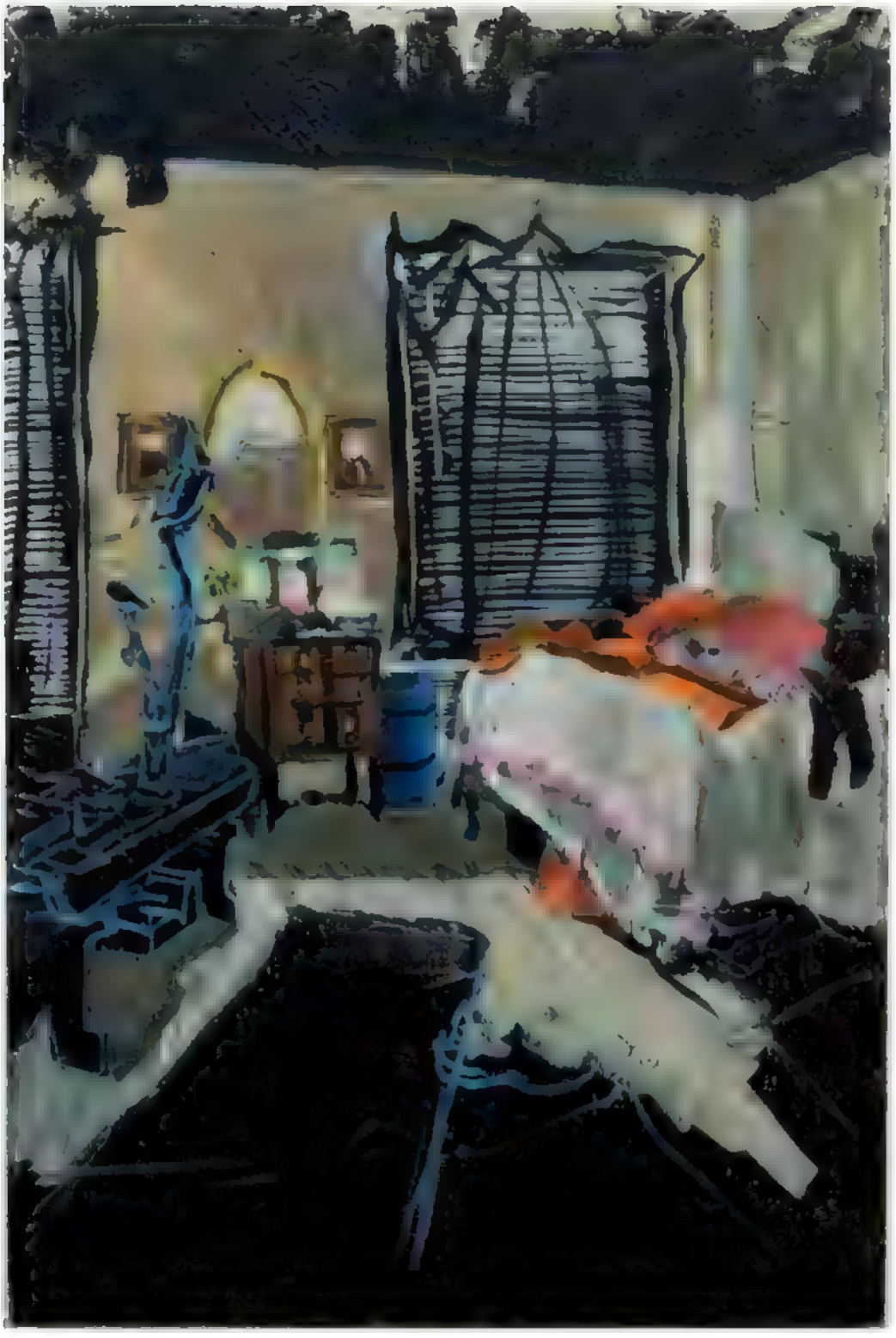
2020 *Cat's Cradle*, FLEX, TSU, San Marcos, TX

Selected Group Exhibitions

2020 *Transmissions*, ICOSA Collective, Austin, TX



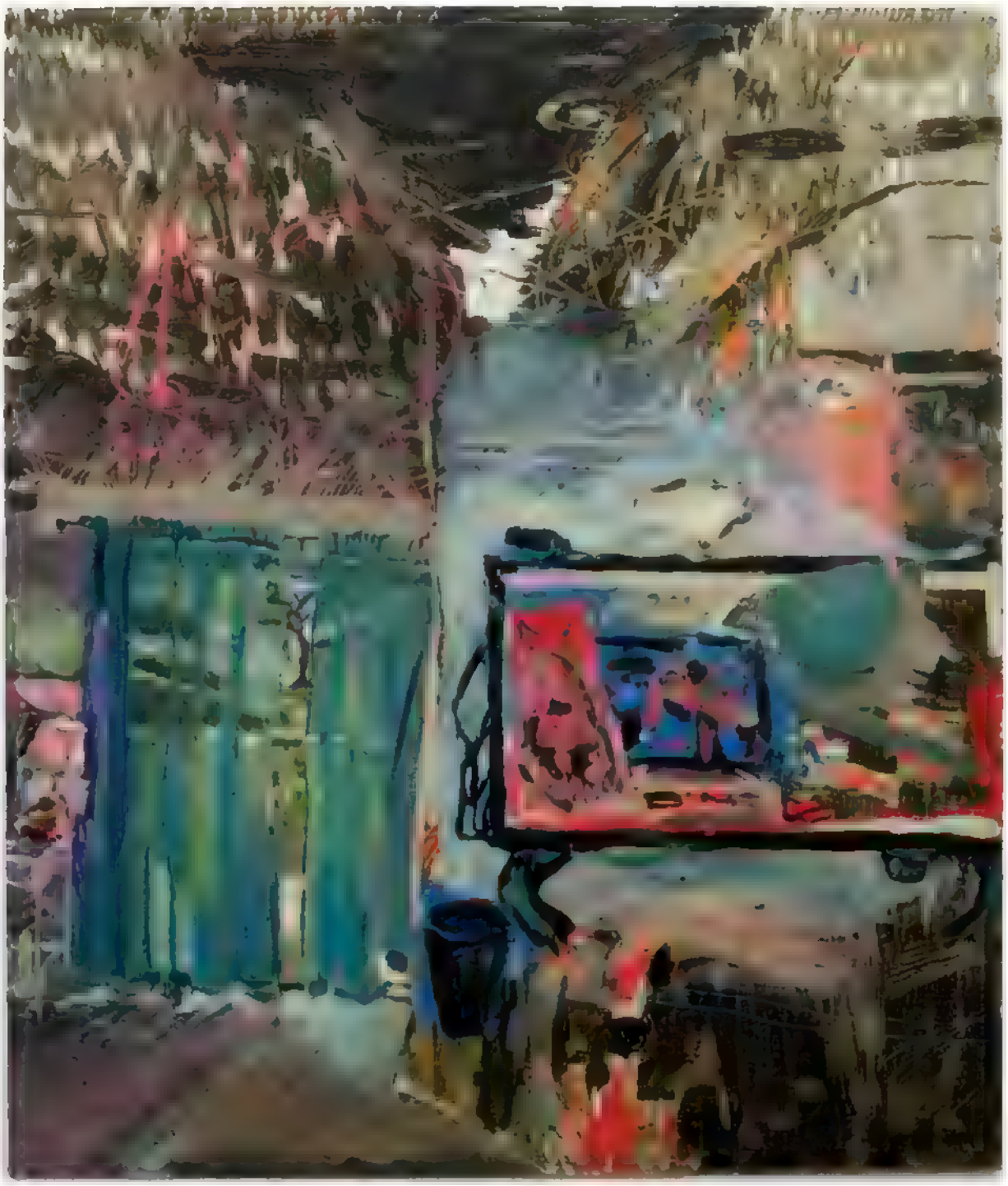
downtown apartment 2
oil on canvas, 36 x 24 inches





vermillion and magenta apartment
oil on panel, 12 x 13 inches

grad school apartment Fulton Ave
oil on panel, 42 x 36 inches



RANSOME

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ransomeart.com
@ransomegart

Lesley University

My work focuses on my African American lineage and is traced to sharecroppers of the American South who migrated to northern cities along the east coast. The pictorial narratives are personal, yet the symbols interplay with larger social, racial, ancestral, economic, and political histories that speak to current issues. My work aims to imbue each piece with the lyrical yet authentic effects of resilience, limited resources, and frugality, exploring the struggle and hope, pain, joy, and soul of folks in the Black community.

Born of a generation infused with soul and R&B music, my representational and abstract works incorporate symbols, patterns, and marks to assimilate powerful images that possess rhythmic properties of music woven throughout my oeuvre. Combining acrylic paint with an array of found, created, and purchased papers, I work with the same spontaneity of hip hop artists and the resourcefulness of the rural quilters of Gee's Bend, Alabama; I use materials on hand to assemble, collage, and, in the tradition of my ancestral heritage, work to create something out of nothing.

b. 1961 Rich Square, NC

Education

2021 MFA, Lesley University, Cambridge, MA
1987 BFA, Pratt Institute, Brooklyn, NY

Residencies

2022 Gibbes Museum of Art, Charleston, SC

Solo Exhibitions

2022 *Harmony of Difference*, Alpha Gallery, Boston, MA
From Where I Stand, The Lockwood Gallery, Kingston, NY
Say It Loud, Elaine Bailey Augustine Gallery, University of North Alabama, Florence, AL

Selected Group Exhibitions

2022 *Abstracting Reality*, Band of Vices, Los Angeles, CA
2021 *Black@Intersection: Contemporary Black Voices in Art*, SECCA, Winston-Salem, NC
Hudson Valley Artists 2021: Who Really Cares?, The Dorsky Museum, SUNY New Paltz, New Paltz, NY

Represented by

Alpha Gallery, Boston, MA
Blue Print Gallery, Dallas, TX



Waiting for Ruby
acrylic and collage 60 x 48 inches





Ice Cream Kids
acrylic and collage 96 x 96 inches

Who Should Own Black Art
acrylic and collage, 48 x 36 inches

LARISSA ROGERS

Los Angeles, CA
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@larissa_rogers

Virginia Commonwealth University

Rogers's work looks at the intersection of culture, identity, and embedded forms of colonization expressed through perception and psyche. Combining aspects of memory, history, and personal experience, she expands the capaciousness of Blackness by challenging the politics of hybridity, authenticity, and visibility as an Afro-Asian woman. Often asking the question "Who and what survives?" she simultaneously engages violence and care as co-constructive forces that shape Black life. In using materials that reference colonial histories, Rogers recontextualizes them to grapple with the entanglements of belonging and fugitivity, beauty and horror, life and death, opacity and transparency, care, and resistance.

Often using performance, video, and installation as methods of address, Rogers contends with the systems of commodification, representation, and female-identified subjectivity as shaped by the experience of the diaspora. The body becomes an archive and vessel for collective memory and reimagining while temporality provides pathways for de-colonial futures and alternative possibilities for Black people to exist.

b. 1996 Charlottesville, VA

Education

2023 MFA candidate, University of California Los Angeles (UCLA), Los Angeles, CA
2019 BFA/BIS, Virginia Commonwealth University (VCU), Richmond, VA

Residencies

2022 Black Spatial Relics, Brown University, Providence, RI
Bemis Center for Contemporary Arts, Omaha, NE
2019 SOMA Summer, Mexico City, Mexico

Solo Exhibitions

2022 *We've Always Been Here, Like Hydrogen, Like Oxygen*, Grand Central Art Center, Santa Ana, CA
2021 *On Belonging: The Space In Between*, Second Street Gallery, Charlottesville, VA
Somewhere on the Edge: Temporal Entanglements, Welcome Gallery, New City Arts, Charlottesville, VA

Selected Group Exhibitions

2022 *Together Together (투게더투게더)*, Frieze Seoul, COEX, Seoul, Korea
2020 *Reclaimed, Reimagined* (online), Field Projects Gallery, New York, NY



Licked Until Your Tongue Rubbed Raw, (detail) 2022
hand-made and hand-painted porcelain plate, candied brown sugar skins, and saliva, dimensions variable



I'll Fly Away (Infamous Bodies, Muted Fantasies Series), 2022
acrylic paint and photo on wood panel 33 x 52 inches



Crip Walking in False Freedoms (Infamous Bodies, Muted Fantasies Series), 2022
acrylic paint and wood panel, 33 x 52 inches

ROBBIE ROGERS

New York, NY
robbie-rogers.com
@officially.robbie

Columbia University

With in the context of photography, the work asks "What is proper?"

The photograph is executed precisely so as to meet the standards of the ideal print. Within the darkroom context, this follows the traditions of the 10-point grayscale system, to execute the "proper" print the pure whites must not only be approximated - they must be exact. In doing so, approximation is not vague hyperbole, but rather acute description. The photographic frame is not auxiliary or archival, rather, it's the context and physical support for the photograph. The photograph is indebted to the frame, not separate from it. The work implores the photograph to separate or float away, but this alienation does not happen, the photograph is the frame.

Rogers's practice observes where image material conjures the photographic and finds a momentary stillness. In thinking of images as material circling a drain, his practice is a reaching into the drain to pull out the clump of hair and conditioner and detangle the slop. For Rogers, the sexy is latent in the sticky, gunky, and awkward.

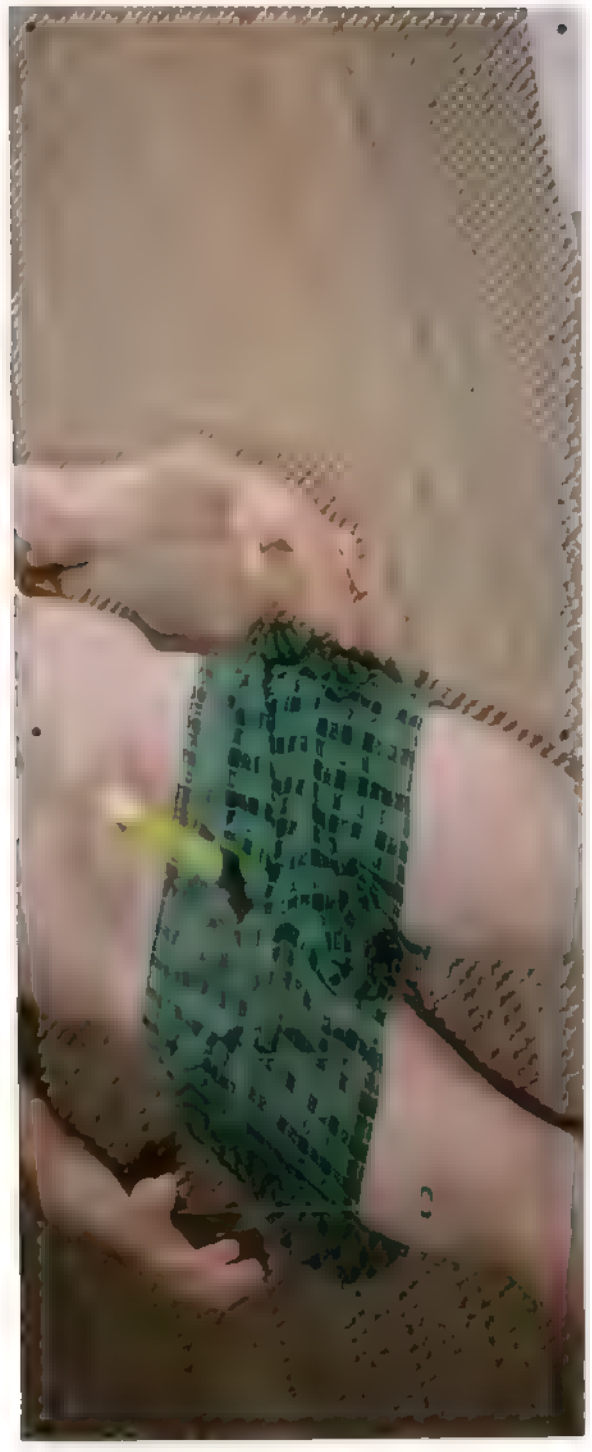
b. 1996 Los Angeles, CA

Education

2023 MFA candidate, Columbia University, New York, NY
2019 BA, University of California, Los Angeles, CA

Selected Group Exhibitions

2022 *Otherwise*, Half Gallery, New York, NY
Noumena, Columbia MFA Summer Show, ChaShaMa, New York, NY
Prepositional Sculpture, Skylight Gardens, New York, NY
Class of 2023 First Year MFA Exhibition, Wallach Art Gallery, Columbia University, New York, NY
2020 *Time Flies* (online), dogdays online
Companionway, Private Stairwell, Hollywood, CA

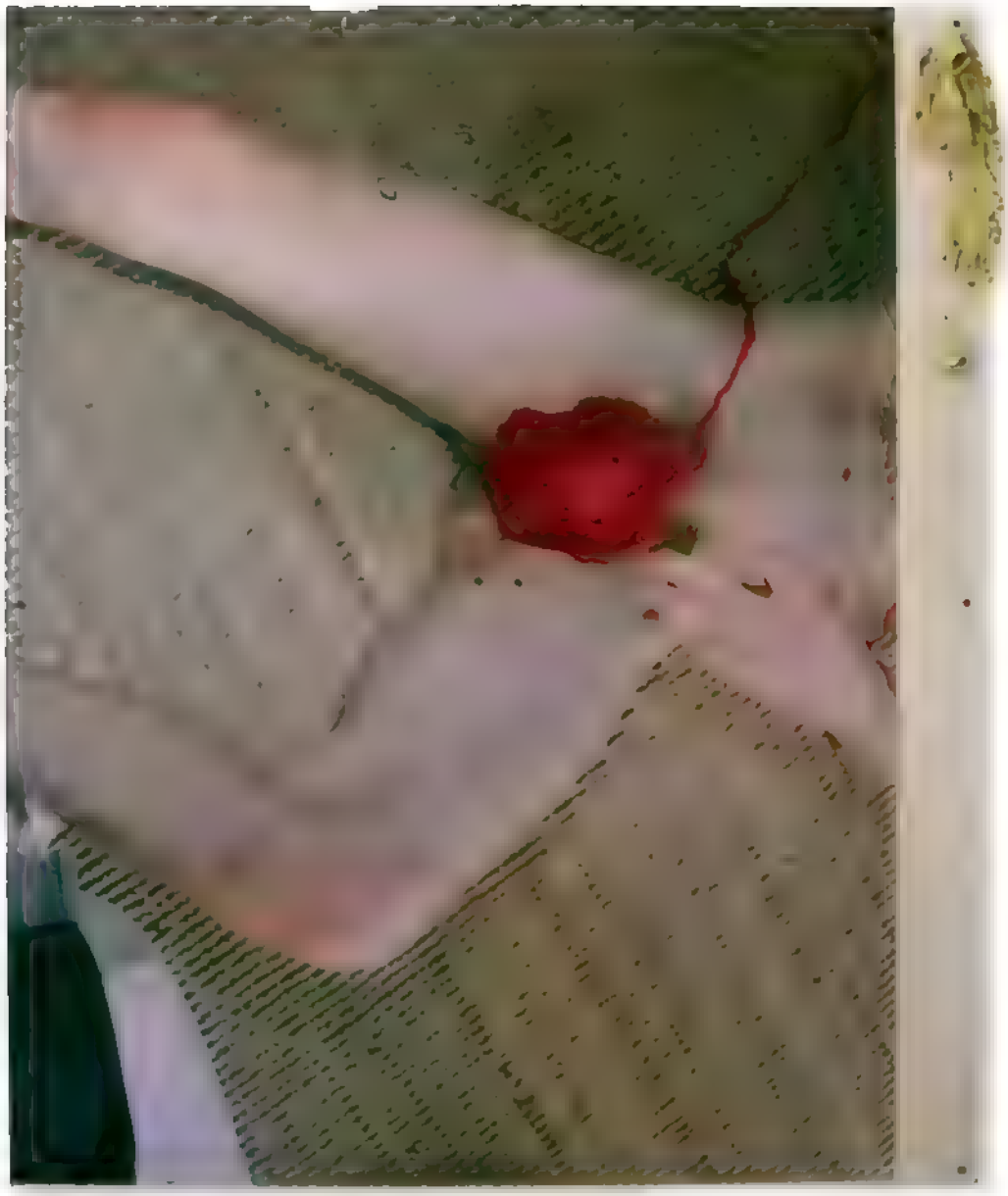


Robbie_candle
enhanced matte inkjet paper, plex glass, and wood panel. 60 x 24 inches



Sheepish Virgin
all weather adhesive vinyl, virgin merino wool, and dibond, 36 x 24 inches

Robbie_legs
enhanced matte inkjet paper, plexiglass, wool, and wood panel, 60 x 48 inches



ELIJAH RUHALA

Fort Worth, TX
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el runala myportfolio com
@e.,ah_Runala

Texas Chr'stian University

I use the f gure as a vehicle for contemporary narrat ves and work n ubiq uitous mater al for construct ng spaces to talk about dent ty and imperma nence

As an art st who grew up in rural Texas, it was d ff.cult not to be entangled in a discuss on around labor On project sites I'd w tness my stepfather push around mater al qu ckly almost mechan cally whilst in the studio I could end up spending an hour on a square inch of canvas Sites that were f..ed with a culture of machismo and env ronments where art ,argon was exerc sed offered little reference for what it would look . ke to be.ong to both worlds. In my pract ce, bu ld ng materia.s traditiona..y applied nstinctua.ly are instead first cons dered, then applied s.ow.y and methodically Fine art making processes, such as modeling and glazing, are in conversat on with instinctual acts of .abor that tie back to the medium's intended application

b 2000 Dallas, TX

Education

2023 MFA Texas Chr stian Jn versity Fort Worth, TX
2021 BFA, Maryland Institute Co..ege of Art (MICA)
Balt more MD

Selected Group Exhibitions

2022 *Avowal* Browder Street, Da..as TX
Annual Group Show Cra ghead Green Ga..ery,
Da..as, TX
2021 *Rising Star*, Turner House Oak Cl ff Society of Fine Arts
Da..as, TX
Ephemera(lity) Ro2 Art Dallas, TX

Represented by

Cra ghead Green Gal.ery Da..as, TX
Center for Contemporary Arts, Ab..ene TX



Thus
oil, graphite, joint compound and house paint on drywall, 72 x 34 inches





Fragmentary (Their Hold)
o . on drywall. 20 x 24 inches

15 Years
_o nt compound and house paint on drywa.. 16 x 12 inches

NEERAJ SEBASTIAN

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neerajsebastian.com
@involuture

University of North Carolina at Greensboro

The images in my work are informed by personal experiences, questions about the role of community, society, and the individual, and, myths and dreams. In my current practice, I am allegorizing histories that are not immediately visible: those of place and of my own life and experiences. My paintings are spaces in which these ideas and concerns are restaged. Settings range from domestic, intimate spaces to mythological dreamspaces. The works are often dense with paint, yet, they also hold the history of their own making by embedding exploratory marks and traces of earlier directions in their finished surfaces.

b. 1989 Puttur, India

Education

2022 MFA, University of North Carolina at Greensboro (UNCG), Greensboro, NC

2011 BS, Drexel University, Philadelphia, PA

Residencies

2020 The Archives, National Centre for Biological Sciences, Bangalore, Karnataka, India

Solo Exhibitions

2022 *Belonging and Distance*, Greensboro Project Space, UNCG, Greensboro, NC

Selected Group Exhibitions

2022 *Presence: North Carolina Figurative Artists*, GreenHill Center for North Carolina Art, Greensboro, NC
Annual Juried Exhibition, First Street Gallery, New York, NY
UNCG MFA Thesis Exhibition, Weatherspoon Museum of Art, Greensboro, NC

2021 13th Annual Juried Exhibition, Prince Street Gallery, New York, NY

A Certain Way on a Certain Day
oil on canvas, 72 x 60 inches





Close Step
oil on canvas, 50 × 64 inches

Death of a Mimic-Man
oil on canvas, 60 × 80 inches







Coronation of a Pale Man
oil on canvas, 55 x 70 inches

KELSEY SHWETZ

New York, NY
kelseyshwetz.com
@kelseyshwetz

Columbia University

My paintings orbit a central mythology where geological forms, flora, and weather are protagonists. Reflections, light, and architecture indicate a human presence and cultivation without explicitly picturing a body. Instead I describe psychological spaces where both identification and ironic distance from the environment on the canvas are possible: a nature that is familiar but not quite right. Working in between traditional landscape and Surrealism, I weave passages of nature, including those man-made, that are recognizable, reminding the viewer of the tender parts of our world that we stand to lose to ecological indifference. The landscapes in my work are both lush and thriving, and the structures are still in mint condition, they have not weathered long spans of time and are still warm with the hum of human residue. There's no sign of cataclysm, but there is a throb of foreboding.

b. 1986 Winnipeg, Canada

Education

2022 MFA, Columbia University, New York, NY

Residencies

2020 Casa Luz, Mexico City, Mexico
2019 Atelér Horňanské Irsfany 158, Levice region, Slovakia
Fellowship, Vermont Studio Center, Johnson, VT

Solo Exhibitions

2021 *A Lamp is Not the Only Sign of Glass*, Casa Equis, Mexico City, Mexico

Selected Group Exhibitions

2022 *On the Verge*, Wetterling Gallery, Stockholm, Sweden
Otherwise, Half Gallery, New York, NY
Chambres d'Amis: Home Truths, Office Baroque, Antwerp, Belgium
Fertile Plains, Dinner Gallery, New York, NY
2021 *Unique Expressions*, Hollis Taggart, Southport, CT
2019 Sterný od Maliarskeho Stojana, ATELIER XIII, Bratislava, Slovakia



Imbram Sanctum
oil on canvas, 80 x 74 inches







Revenge (A Warning)
oil on canvas, 108 x 62 inches

Plants to Flesh
oil on canvas, 64 x 64 inches

SAM SLIPKOVICH

Detroit, MI
scs.pkovich@gmail.com
@dol.mothr

Cranbrook Academy of Art

I am a queer artist and designer born and raised in Nashville, Tennessee. As my mother was born in Alabama and my father in Yugoslavia, I am exclusively of southern heritage. My auntie taught me to crochet and quilt, as her auntie had done for her, and her auntie before that.

My work explores presence by way of reflection. I am a quilt maker and a weaver, I try to work in such a way that references the traditional textile processes of transforming and adapting patterns, yet one that also exists between the historical and queer futurity. I question what, even if transitorily, can be represented by textiles. My work is a manifestation of my diary. It is a muddled vision of my past and of my hopes, of documentation, meditation, mourning, longing, and often utter or forms of self affirmation.

b. 1998 Nashville, TN

Education

2023 MFA candidate, Cranbrook Academy of Art
Bloomfield Hills, MI

2021 BFA, Rhode Island School of Design (RISD)
Providence, RI

Selected Group Exhibitions

2022 *A Flame Casts No Shadow*, Subtitled nyc, Brooklyn, NY

2021 *Lost & Found*, Dye House, Providence, RI
Textiles Triennial, Woods-Gerry Gallery, RISD
Providence, RI
Time Wool Tell, Woods-Gerry Gallery, RISD
Providence, RI

2020 *Lovin' You*, Carr Haus Cafe, RISD, Providence, RI

2019 *Slow Down*, Fast N Slow, Providence, RI

2018 *First Show*, Fast N Slow, Providence, RI



Jake
quilt made of cotton, silk, wood, acrylic, and polyester, 68 x 31 inches





Funeral
cotton, wool, and rayon, 28 x 26 inches



Starfall
cotton, rayon, and polyester, 28 x 26 inches





Iain
cotton and polyester 38 x 57 inches

JOAQUÍN STACEY-CALLE

Los Angeles, CA
staceycalle@gmail.com
@joaquin_stacey_

Otis College of Art and Design

My work deals directly with nostalgia, the fragility of memory, and of how incredibly fast time can pass. I use oil painting as a way of slowing down in this fast paced, technology driven world that we live in; it is a way of contrasting and finding balance. In my work, I reference pictures I've taken, my dad's lifelong documentation of my family, and old photos from my family's archive. I link distinct images from different periods to form symbolic narratives and meanings, the juxtaposition of these would have never happened if not in this context. In my artistic process, I challenge my attachment to objects by erasing, destroying, and permanently covering the work. This creates negative spaces that collectively generate a sense of intrigue and curiosity which welcomes viewers to explore beyond the top layer of paint.

My work creates different narratives by recontextualizing images of my personal and familial history.

b. 2000 Quito, Ecuador

Education

2022 MFA, Otis College of Art and Design, Los Angeles, CA
BFA, Florida International University (FIU), Miami, FL

Residencies

2022 Summer Open, Bakehouse Art Complex, Miami, FL

Solo Exhibitions

2022 *We're here, pero ahí también*, Laundromat Art Space, Miami, FL
Un recuerdo que no viví (online), VIGIL GONZALES, Lima, Peru

Selected Group Exhibitions

2022 *The Baggage We Bring*, Bernice Steinbaum Gallery, Miami, FL
Tan Lejos y Tan Cerca, Miami Beach Urban Studios, FIU, Miami Beach, FL
DO write [right] to me, with Uncool Artist, Vila Madalena, Sao Paulo, Brazil
Reframing Negative Space, Wertes Haus Art Gallery, FIU, Miami, FL
Playing Shadow, One World Art Gallery, North Miami, FL

Untitled (self portrait)
oil on plastic on wood, 9 x 12 inches





Hogar (?)
oil, spray paint, and latex on canvas, 50 x 60 inches

La Arquitectura del Hogar 1
oil, markers, and latex on canvas, 89 x 95 inches



EMILY STROUD

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emilystroud.com
@emily.stroud

Maryland Institute College of Art

There are mundane moments of everyday life that capture my attention and collide with memories of the turbulence and instability of being brought up under the constraint of the Bible Belt. When this happens these memories seep into my current reality and waves of fear invade my otherwise comfortable domestic space, creating an unspeakable feeling. I aim to capture that disposition through painting, using the volatility of oil paint to guide me further into these intangible moments. Color is a guiding force in the paintings, they are in dialogue with each other on the canvas, creating an entanglement of tension between high chroma colors that are too toxic to exist in our world. Through dense brushstrokes, oil sticks, and quick marks in oil pastels, I build up the surface of the paintings and eventually find myself in an unfamiliar space. It's here that, when interwoven with the immense history that painting carries, I can investigate the intricacies of my own history.

My practice is in a constant state of discovery both of painting's rich environment and of myself.

b. 1995 Birmingham, AL

Education

2023 MFA candidate, Maryland Institute College of Art (MICA) Baltimore, MD

2018 BFA, University of Alabama at Birmingham Birmingham, AL

Residencies

2019 Arts Letters & Numbers, Averill Park, NY

Solo Exhibitions

2022 *Domestic Hauntings* Gateway Gallery, MICA Baltimore, MD

2019 *Pink Temperament*, West Gallery, Lowe Mill ARTS & Entertainment Huntsville, AL

Selected Group Exhibitions

2022 *With Body and Earth* Riggs Gallery, MICA Baltimore, MD

Inaugural Salon Show MAKEbhm Birmingham, AL

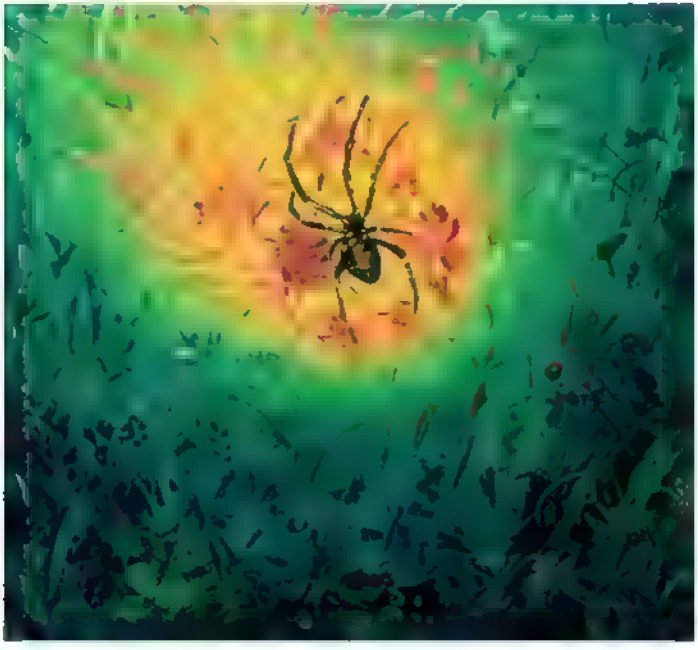
2021 *Eyes in the Light* Riggs Gallery MICA, Baltimore, MD

2020 *Women of the South 2020*, The Art Place Marietta, GA

It's not mine, but I carry it
oil on canvas, 50 x 44 inches







a suspicion
o. on canvas. 15 x 13 inches

excuse me. sorry
o. on canvas. 12 x 13 inches



Dandelion
oil, oil pastel, and oil stick on canvas, 42 x 60 inches

ARIELLE TESORIERO

New York, NY
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@ariellетesoriero

New York Academy of Art

Tesoriero's work narrates the story of a chaotic group of girls, whose metaphors play on women's societal expectations and relationships. Tesoriero examines symbols of her adolescence by navigating her experience of girlhood and the correlation between sexuality, consumption, and power. Manifesting violence, rage, and fear through the facade of her sugary tableaus, Tesoriero embodies her conflicts through the fantastical world of her characters.

b. 1997 Patchogue, NY

Education

2022 MFA, New York Academy of Art (NYAA), New York, NY
2019 BFA, Salisbury University, Salisbury, MD

Residencies

2022 The Global Centre, with NYAA, Kylemore Abbey, Connemara, Ireland

Selected Group Exhibitions

2022 *Girls, Interrupted*, Studio 504, New York, NY
Artists for Artists, with NYAA, Sotheby's, New York, NY
The REBEL Exhibition, The Untitled Space, New York, NY
Worlds Within Worlds, The Global Centre, Kylemore Abbey, Connemara, Ireland
Tribeca Ball, NYAA, New York, NY
2021 *Innovate*, The Untitled Space, New York, NY

Collections

Salisbury University Permanent Collection, Salisbury, MD



Twister
acrylic, oil, and oil paste on canvas, 48 x 60 inches





Bon Appétit
acrylic, oil, and oil paste. on canvas. 48 x 48 inches

Deliverance
acrylic, oil, and oil paste. on canvas. 36 x 36 inches


23f



Vixens of Veal Parmigiana Vocally Verify Their Meat Vajazzling
oil on canvas, 48 x 36 inches

TIANXING XU

Savannah, GA
artstudioc14@gmail.com
xtx1593.wixsite.com/website
@t.anxingxu.art

Savannah College of Art and Design

If it was possible, I'd wish for my paintings to be clean and soft and that they could construct chaos through absolute order

My interest is in observing the elements that form my own identity, such as memories of trauma, unconfirmed relationships, or doubts from beliefs. I cannot change them too much; I can only keep digging for their meaning. They are fragmented, subjective, and blurred. For me it is a story without a reading order, or a page removed from a diary. In the end, these intimate emotions and objects that carry memories are shredded and burned in silence, like a bright, cold firework, soundlessly and forever falling down

b. 1996 Shanghai, China

Education

2022 MFA, Savannah College of Art and Design (SCAD)
Savannah, GA

2018 BFA, East China Normal University, Shanghai, China

Solo Exhibitions

2018 *Zero Gravity*, East China Normal University
Shanghai, China

Selected Group Exhibitions

2022 *B22*, Wiregrass Biennial, Wiregrass Museum of Art
Dothan, AL

Supernatural, Gutstein Gallery, Savannah, GA

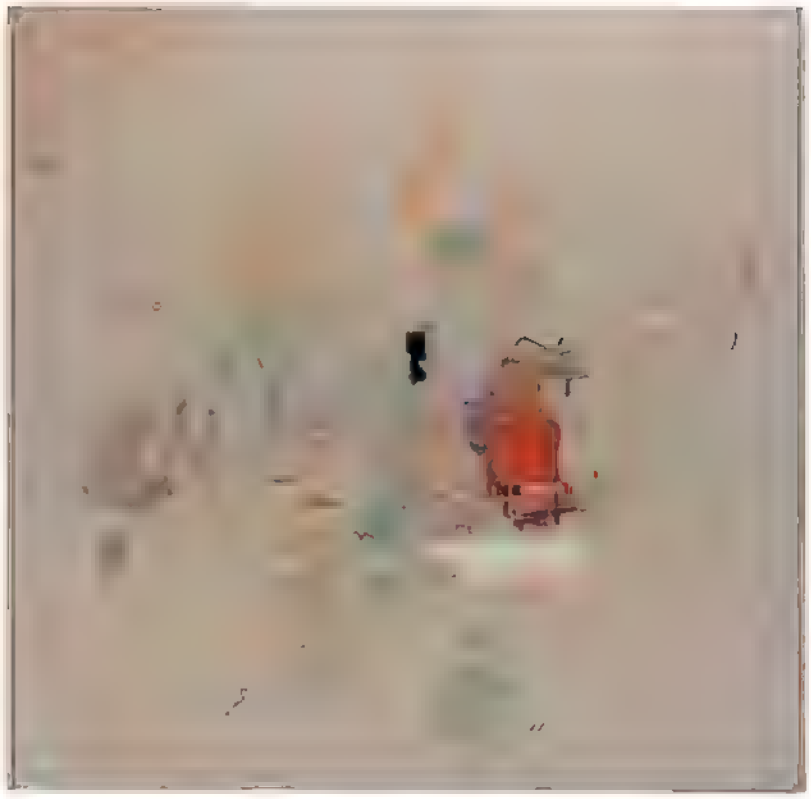
#social 2022, CICA Museum, Seoul, Korea



Cactus of Santiago
acrylic and marker on panel, 14 x 11 inches

XU





Burning Out
acrylic and ink on canvas, 35 x 47 inches

Cloud
acrylic and marker on linen canvas, 27 x 27 inches

V YEH

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@vwyeh

Yale University

Artificial delineations of the body and mind, art and science, natural and unnatural, and normal and abnormal are what I am obsessed with. My practice and interests are an assemblage of incongruous parts that are nonetheless indivisible, indissoluble, and "all of a piece." I am especially intent on exploring the specificity that bodily existence confers, a specificity shaped by an otherness that marginalizes certain bodyminds as "deviant." Through the lens of my own subjectivity, I probe the seams and sutures of this insidious differencing that exists within the public (un)consciousness to make the resulting lived, material realities more visible or less shamedly invisible. I sit with the unknowability of illegible experiences—those mediated by social attitudes and constructions, yet not fully reduced to them—and ask the viewer to similarly "risk abjection and flourish."

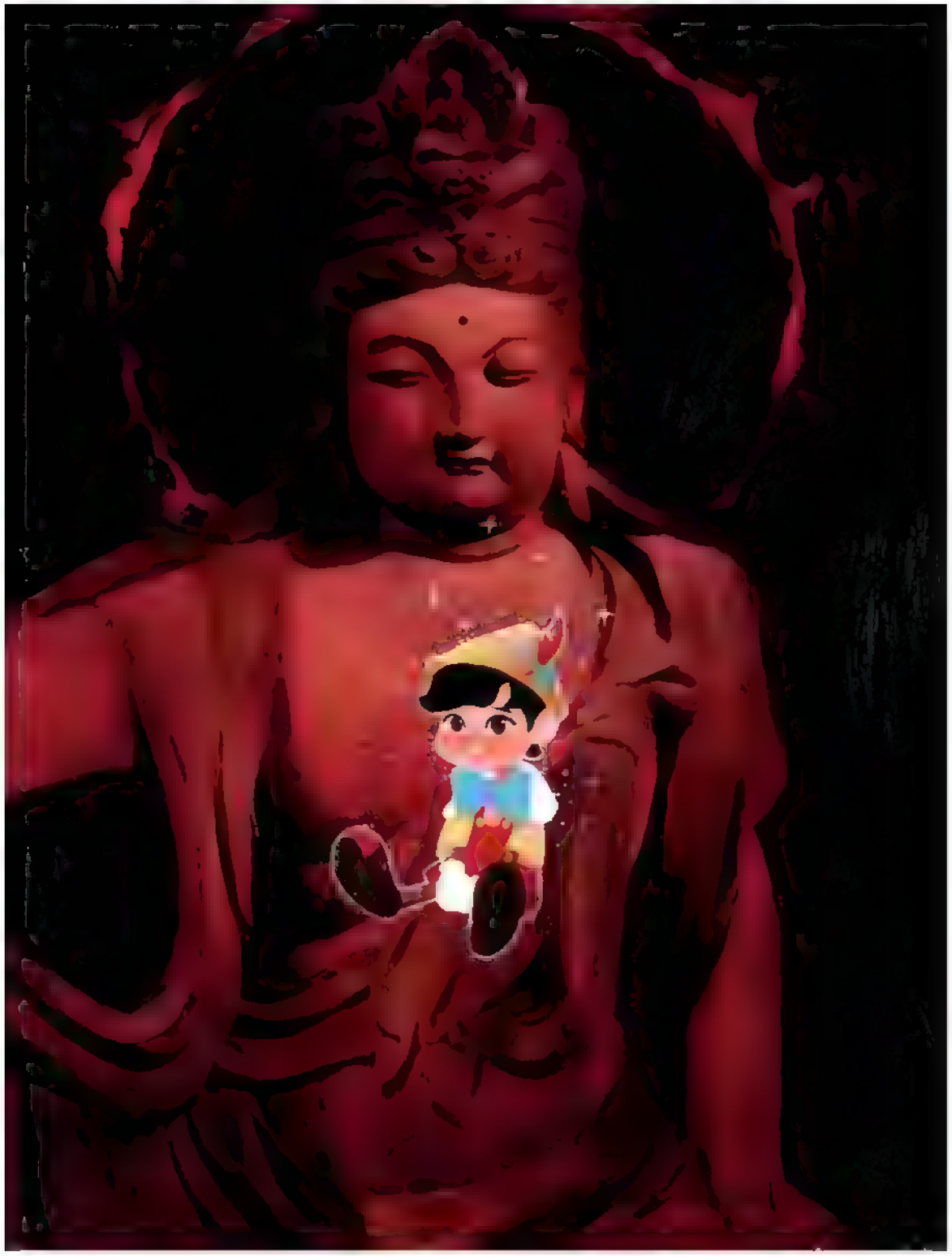
b. 1996 Sacramento, CA

Education

2023 MFA, Yale University, New Haven, CT
2019 BA, Johns Hopkins University, Baltimore, MD



JUST WANT TO BE A REAL
oil on panel, 24 x 18 inches

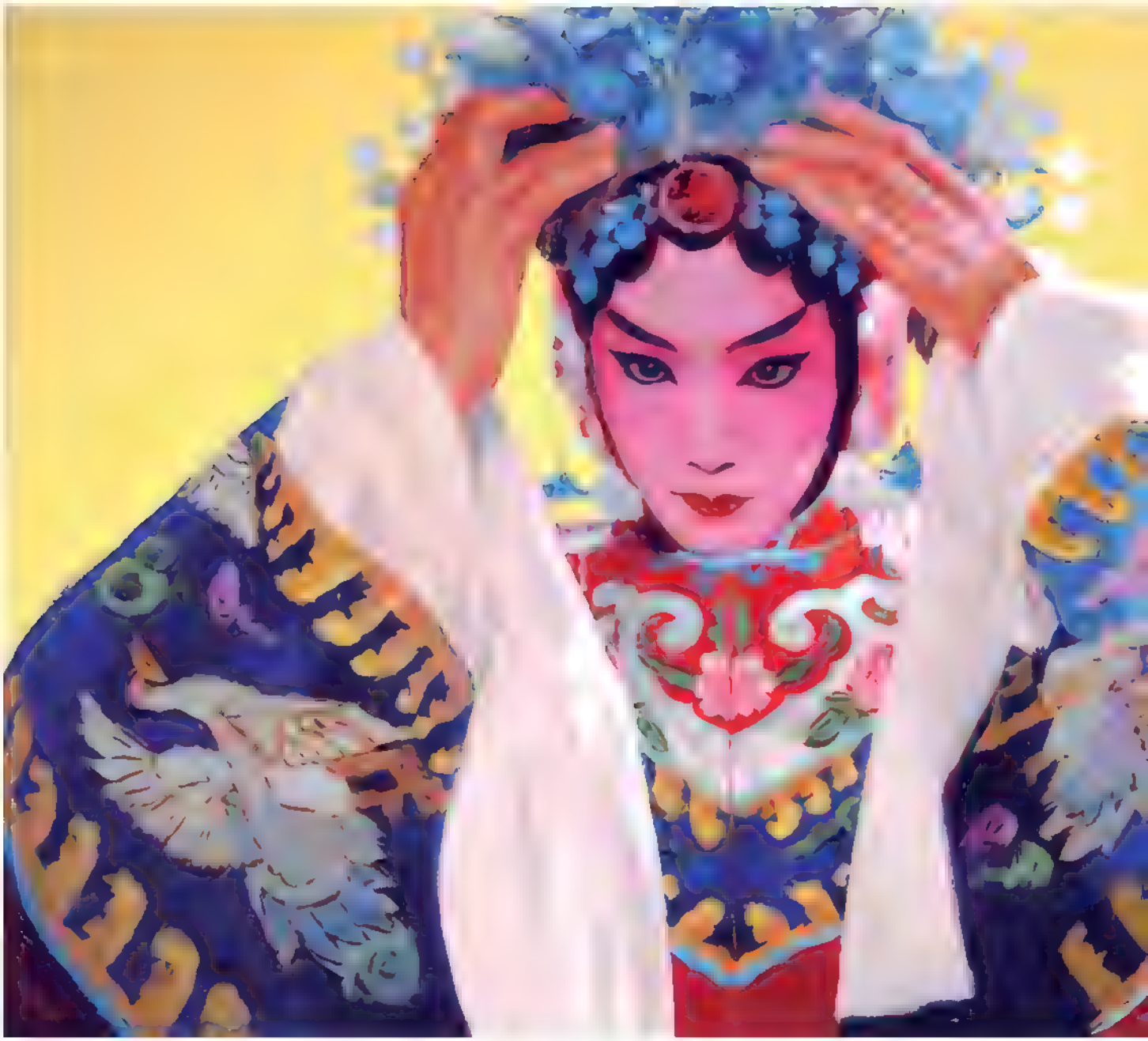


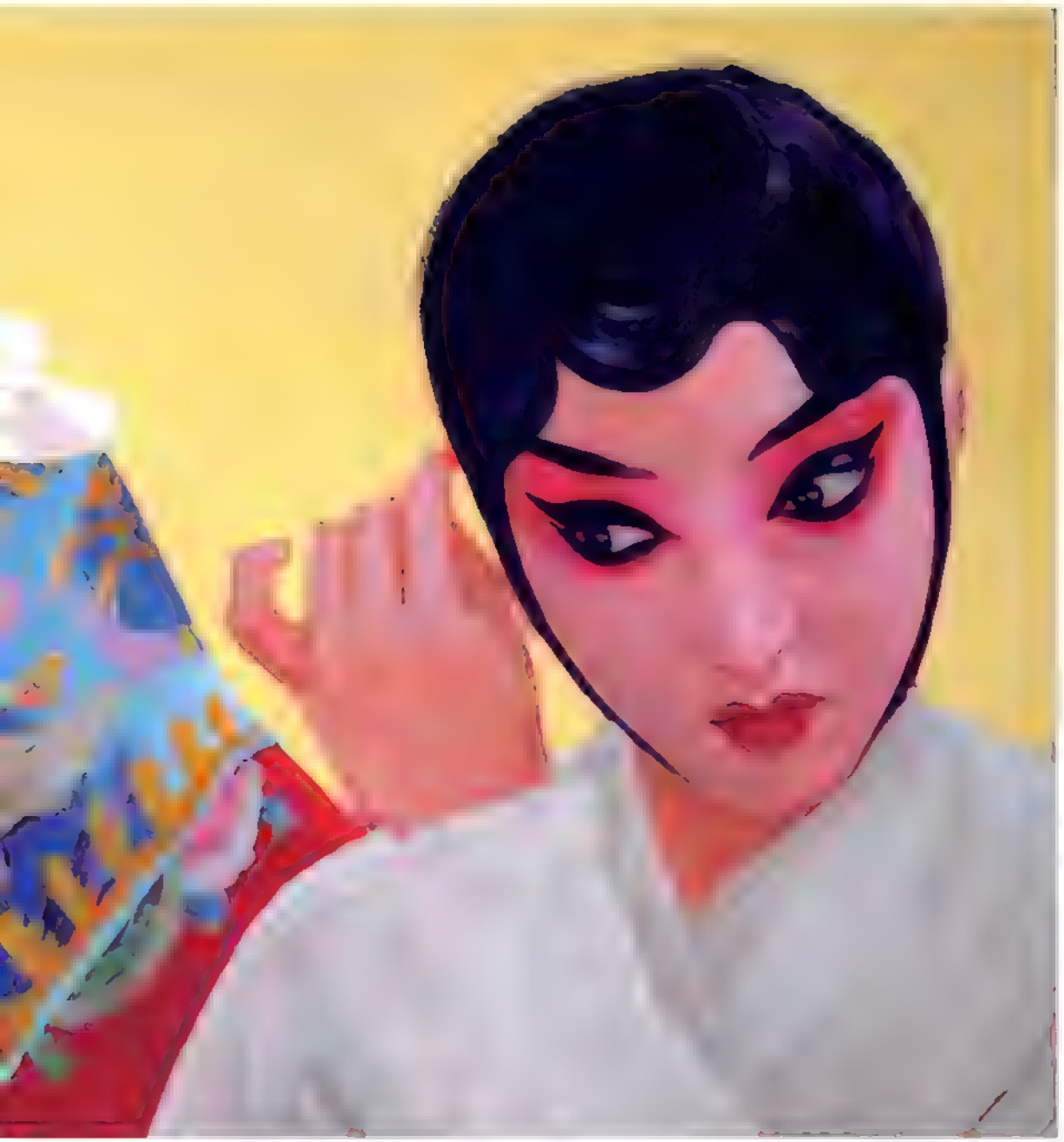


Water Broke
Oil on canvas 24 x 18 inches

Penis Envy
Oil on canvas 60 x 90 inches







物极必反 男旦,
oil on panel, 18 x 36 inches

ERIN YERBY

Richmond, VA
eyerby5@gmail.com
erinyerby.com
@erin_yerby

Virginia Commonwealth University

Painting allows me to make the "stutter in the plot" visible beneath familiar signs and forms, thereby reanimating and, perhaps, returning alienated sensations to bodily experience. I unfold points of contact and displacements where surface "reality" is permeated by invisible forces: after-images of spectral presence at once cosmic, spiritual, historical, and mythological.

Using photographs as indexical entryways, I meet latent sensations congealed within the image. Activated by the materiality and color of paint, my practice entwines archives of "evidential" images—familial, art historical, and ethnographic—with fugitive sensation and metaphor. Working with red dirt from Oklahoma unearths my own roots and gives ground to displaced inner worlds. The spectrality of settler colonialism, childhood worlds, vernacular scenes, mythologized landscapes of the West, and apocalyptic ruins and forces of nature: these are all the subjects of my work.

b. 1978 Oklahoma City, OK

Education

2022 MFA, Virginia Commonwealth University (VCU), Richmond, VA
2017 PhD, Columbia University, New York, NY
2007 MA, University of Minnesota, Minneapolis, MN
2004 Fulbright Research Fellowship, The US Fulbright Student Program, Vienna, Austria

Selected Group Exhibitions

2022 *Satellite: MFA Candidacy Show*, with VCU, Page Bond Gallery, Richmond, VA
2021 *Backbone: MFA Exhibition*, DePauw Gallery, VCU, Richmond, VA
2020 *Mediumship and Painting* (online), deCordova Sculpture Park and Museum, Lincoln, MA



Nostalgia just ain't what it used to be
o.. oil stick, graphite and red dirt on canvas 55 x 74.5 inches

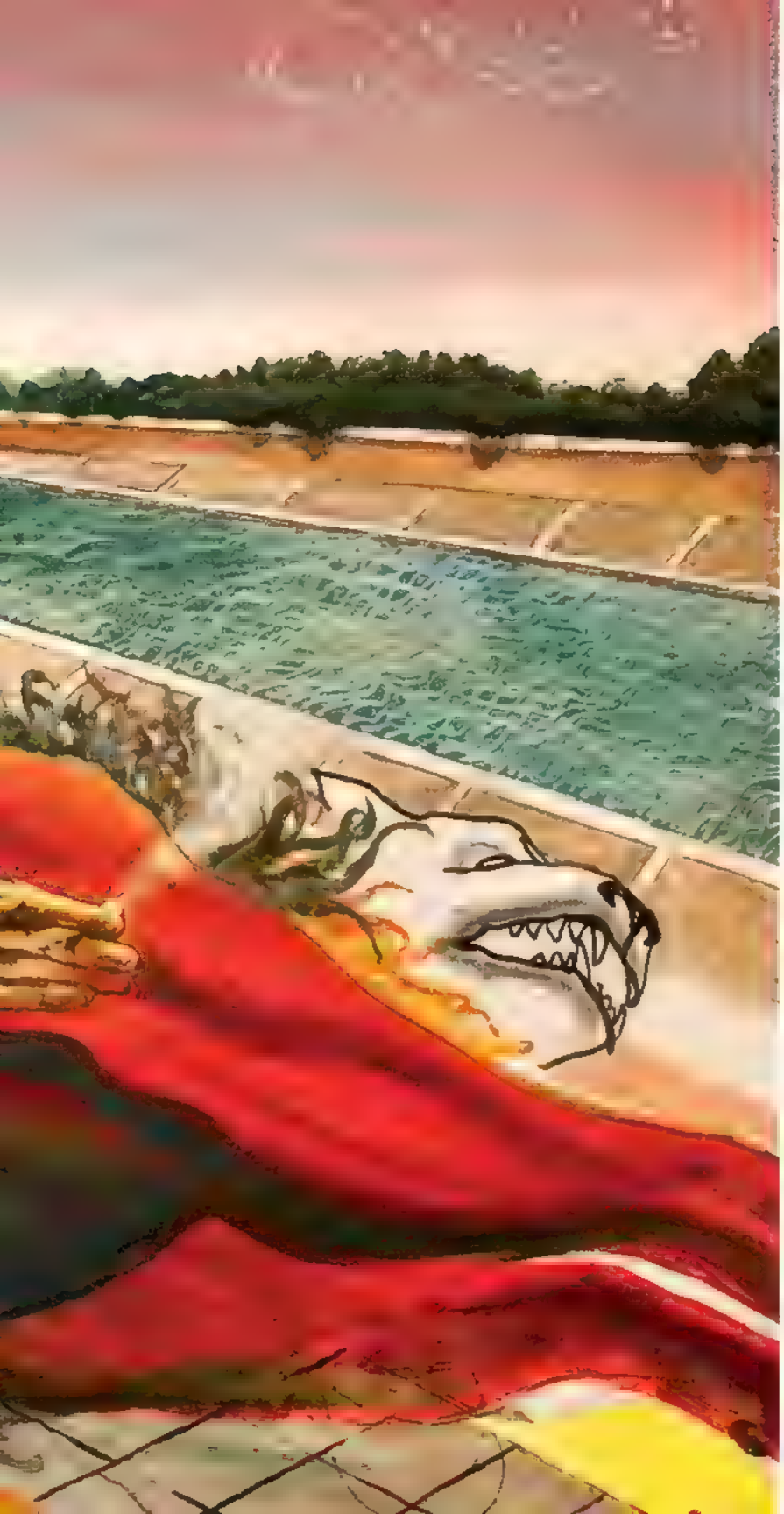




Axis Mundi 1
oil and oilstick on canvas 50 x 48 inches

Axis Mundi 2
oil and oilstick on canvas 48 x 50 inches





EDITOR'S SELECTIONS

Artists are presented in alphabetical order
Artist biographies have been edited to prioritize recent highlights.
Pricing Guide can be found on p207

CLARA CRUZ

Richmond, VA
claraleonorcruz@gmail.com
@clara.leona

Virginia Commonwealth University

Recently, I've been thinking about how memories can turn into votive objects through constant invocation. We start with scraps of stories handled often and reworked, they wear thin at the edges and become burnished. They're repainted in brighter unsettling colors, then they calcify, grow brittle, and break. We mend them at the seams. The result isn't exactly a memorial to a person or event, but a talisman with its own weight and significance.

I use this process of transformation as a starting point for paintings, sculptures, and installations. The surfaces, sounds, and textures in my work are often built up and worn away until they break into moments of visual brown noise or grainy radio static. This form of existing between frequencies allows me to move between familiar and disorienting spaces.

b. 1993 Boston, MA

Education

2022 MFA, Virginia Commonwealth University (VCU)
Richmond, VA

2019 BFA, Hunter College, New York, NY

Residencies

2019 Summer Studio Program, VCU, Richmond, VA

Solo Exhibitions

2020 *Norteada*, Ramp Gallery, Richmond, VA

Selected Group Exhibitions

2022 *Satellite: MFA Candidacy Show*, with VCU, Page Bond Gallery, Richmond, VA
Backbone: MFA Exhibition, DePillars Gallery, VCU, Richmond, VA

2019 *Another Way Around*, DePillars Gallery, VCU, Richmond, VA
BFA Thesis Show: The End, Leubsdorf Gallery, Hunter College, New York, NY
Reclaimed Rage, Resistance, BronxArtSpace, Bronx, NY



Don't put that on him
oil on unstretched canvas over panel, 34 x 29 inches





Abajo de esta tierra
oil and acrylic on unstretched canvas, 108 x 78 inches

Every Song I Know
oil and acrylic on unstretched canvas, 41 x 51 inches

ZHI DING

Chicago, IL
917 262 0233 (Arsenal Contemporary Art)
zhidingart@gmail.com
zhidingart.com
@zhidingart

School of the Art Institute of Chicago

Zhi Ding grew up in a small town in southern China. She mainly works with oil paint on small scale surfaces. By creating works that are contemplative and quiet in nature, she unpacks complicated experiences, ideas, and issues. In turn, they evoke a similar sense of empathy in the viewers, who then connect their experiences with her work.

She is currently a candidate for the MFA Painting and Drawing program at SAIC.

b. 1992 Jiujiang, China

Education

2023 MFA candidate, School of the Art Institute of Chicago (SAIC), Chicago, IL
2021 Post-Baccalaureate, SAIC, Chicago, IL
2017 BS, University of Pittsburgh, Pittsburgh, PA

Selected Group Exhibitions

2021 *Post-Baccalaureate Annual*, SAIC Galleries, SAIC, Chicago, IL

Represented by

Arsenal Contemporary Art

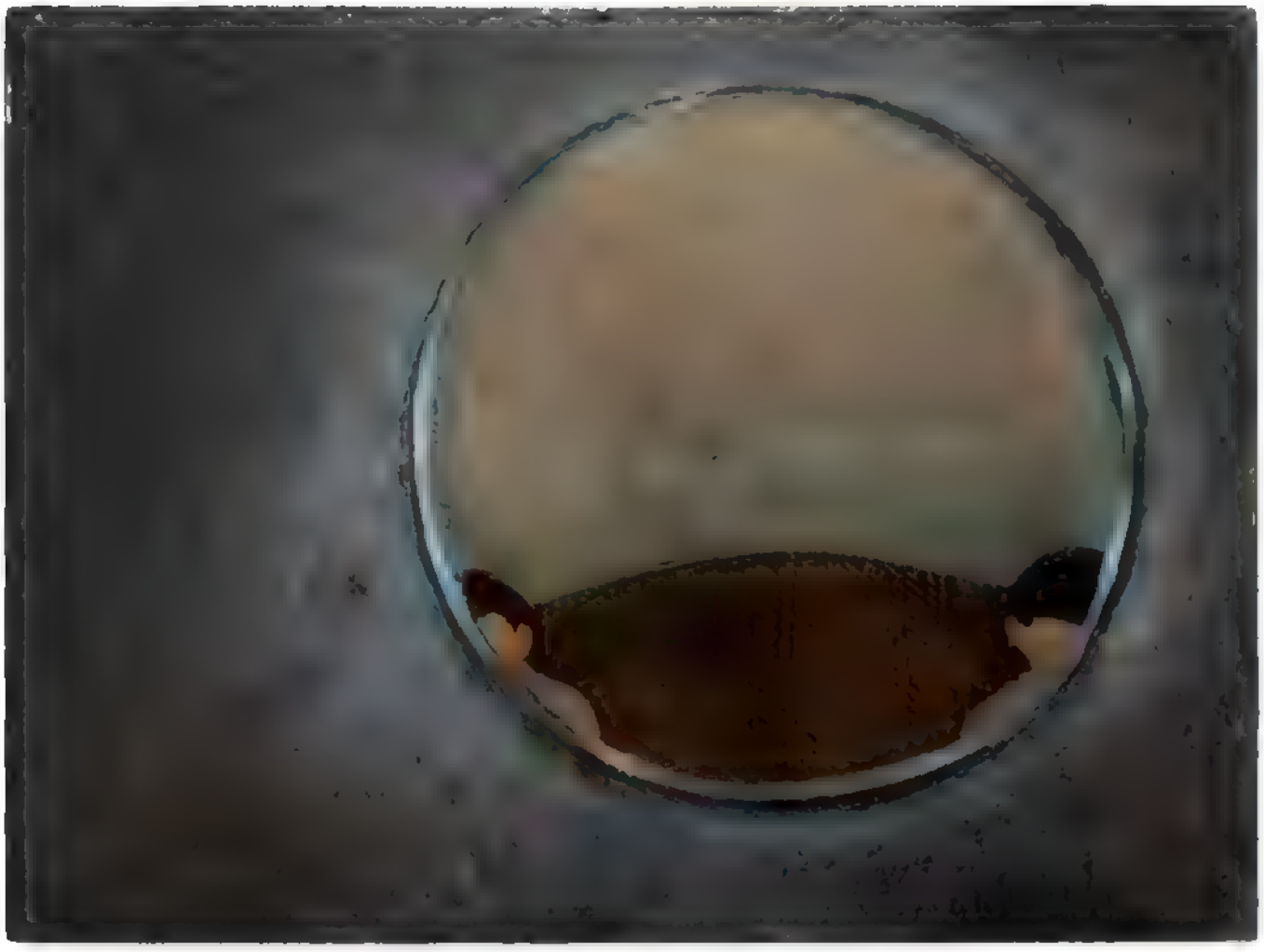


untitled
oil on linen 8 x 10 inches



I have two packs of cigarettes, and I choose to give you the nicer one
o l on linen, 5 x 7 inches

untitled
o l on panel, 9 x 12 inches





You told me you would become a star in the sky, so I searched every night, one night I saw, you did come back
oil on linen 8 x 10 inches



untitled
oil on linen 8 x 10 inches

ERICK ALEJANDRO HERNÁNDEZ

New Haven, CT
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@erickhe

Yale University

Revolving around an event, such as a car crash or the death of a loved one my paintings are orchestrations of memor es that have been fractured or reimagined through processes surrounding lived trauma Although figures are frequently dep cted in a state of bodi.y trans t that parallels my own immigrat on experiences at a young age, vario.s h stories of loss and displacement coexist w.thin my work

My practice is rooted in the use of trad.tional techniques like o l paint ng and draw ng, yet, idiosyncratic symbo.s including severed body parts, paper boats, point ng hands, and a resting lion suggest a pos tion fluctuating between different worlds and disrupt the lineage of Western paint ng I am invested in cata.yz.ng conversations about how narrative paint ng can shift mater al forms in order to hold complex individua. and collective histor es My iterative approach to form and content takes cues from psychoanalysis generat ng meaning through associative processes The resulting works are nvestigative allegories that explore the shared experiences of loss ass milation, and exile

b 1994 Matanzas, Cuba

Education

2022 MFA Yale Jn versity New Haven, CT
2017 BFA, Rhode Island School of Des gn Prov dence, RI

Residencies

2021 MacDowel., Peterborough, NH
2020 Fou.ta nhead Miam FL
Yaddo Saratoga Springs NY
Vermont Studio Center, Johnson, VT
2019 Sharpe-Wa.entas Studio Program Brooklyn NY
2017 Skowhegan School Pa nting and Sculpture
Madison ME

Solo Exhibitions

2021 *Excerpts from a Shared Horizon* Yoss M lo Gallery
New York NY

Selected Group Exhibitions

2022 *Suenx* The Mistake Room, Los Angeles CA
2021 *36 Paintings*, Harper's Books, East Hampton, NY
2019 *inherit* RUBBER FACTORY, New York, NY



untitled
oil on canvas, 44 x 43 inches



By the Tiber
oil on canvas 43 x 57 inches



Final de Partida, your pain caressed in a private place
o t on canvas 48 x 60 inches

ASHLEY JOHNSON

Bremerton, WA
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@ashley.johnson_studio

Pennsylvania Academy of Fine Arts

While walking the 2,600 miles of the Pacific Crest Trail, I entered into some new, yet very old forms of cyclical knowing. As witness to mass clear cuts, wildfire smoke, and beetle bark devastation, my own loss sat alongside the slow, collective loss of the forest, the animals, the ice, our home, and my body ignited. I emerged from her painfully exquisite theater, a woman who knew trees and was held by them. My paintings all flow from here.

I make works that depict figures immersed in the landscape, blurring the borders between figure and plant. They are painted recollections of a bodily encounter, an exchange between human and non-human. The act of painting is a place where my grief and my joy can mix and transform into purple or, if I am very lucky, green. I make densely layered oil paintings within the thick, mossy, dripping Pacific Northwest forests that are about knowing and being known. The works are attempts at conveying my own becoming and dissolving that are inseparable from the generosity of the forest.

b. 1990 Orange, CA

Education

2022 MFA, Pennsylvania Academy of Fine Arts (PAFA) Philadelphia, PA

2020 Certificate in Painting, Modern Color Atelier, Gage Academy of Art (GAA), Seattle, WA

2012 BS, Nursing, Point Loma Nazarene University San Diego, CA

Selected Group Exhibitions

2022 *Chrysalis: Low-Residency MFA Thesis Exhibition*, Anne Bryan Gallery, PAFA, Philadelphia, PA

2021 Gage Atelier Alumni Show, Fountainhead Gallery, GAA, Seattle, WA

2020 *Best of Gage*, Rosen Gallery, GAA, Seattle, WA

2019 *Spitting Image Self-Portrait Exhibition*, Rosen Gallery, GAA, Seattle, WA



Haunted
oil on linen, 58 x 48 inches



(in)fertile
oil on linen 38 x 48 inches

cyclical knowing
oil on linen 58 x 48 inches



JI ZOU

Providence, RI
azou@r sd edu
, zou cargo s te
@ i zoJu

Rhode Island School of Design

Zou is a Hmong American mult d sc pl nary art st Her current work focuses on the relat onships between the ephemeral d mension and our constructions of soc al identity and real ty She often represents the form.ess and strips down the corporea.. Zou's visua. language merges our soc etal obsession w th softness and lumInescence w th horror and taboo, creat.ng forms where the a...ring and the grotesque can coexist. The association between these two irreconci.ab.e qualit es disrupts stasis and seeks to evoke more questions than answers about the explorat.ons of socia. va.ues and dentity

b 1994 Columbus, OH

Education

2022 MFA Rhode Island Schoo. of Design (RISD)
Prov dence, RI

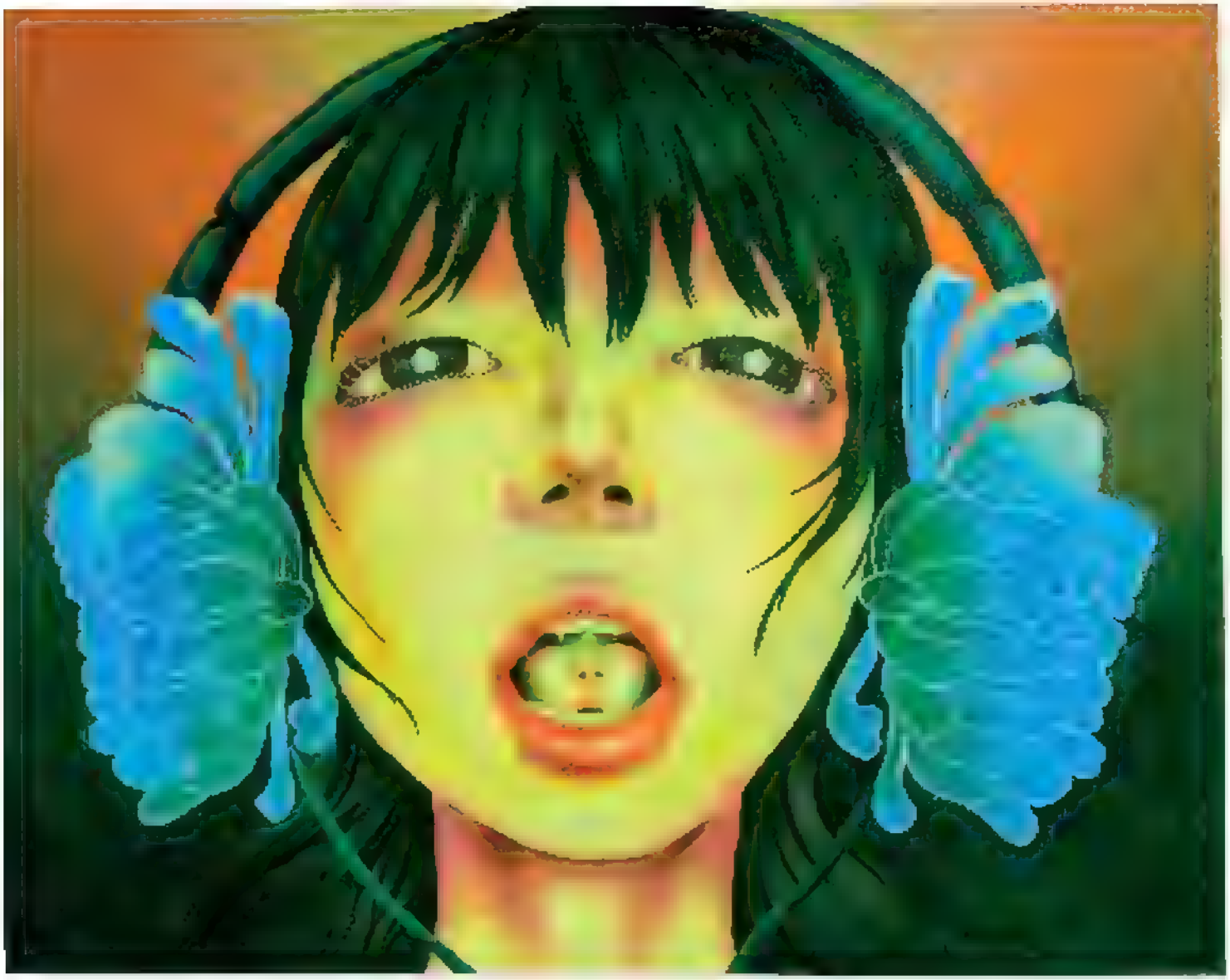
2016 BS Ne.rosc ence Jn versity of Michigan
Ann Arbor MI

Selected Group Exhibitions

2022 *Double Sh.ft*, Lart que Par s, France
No Longer Transparent, Ge.man Gallery, RISD,
Providence RI



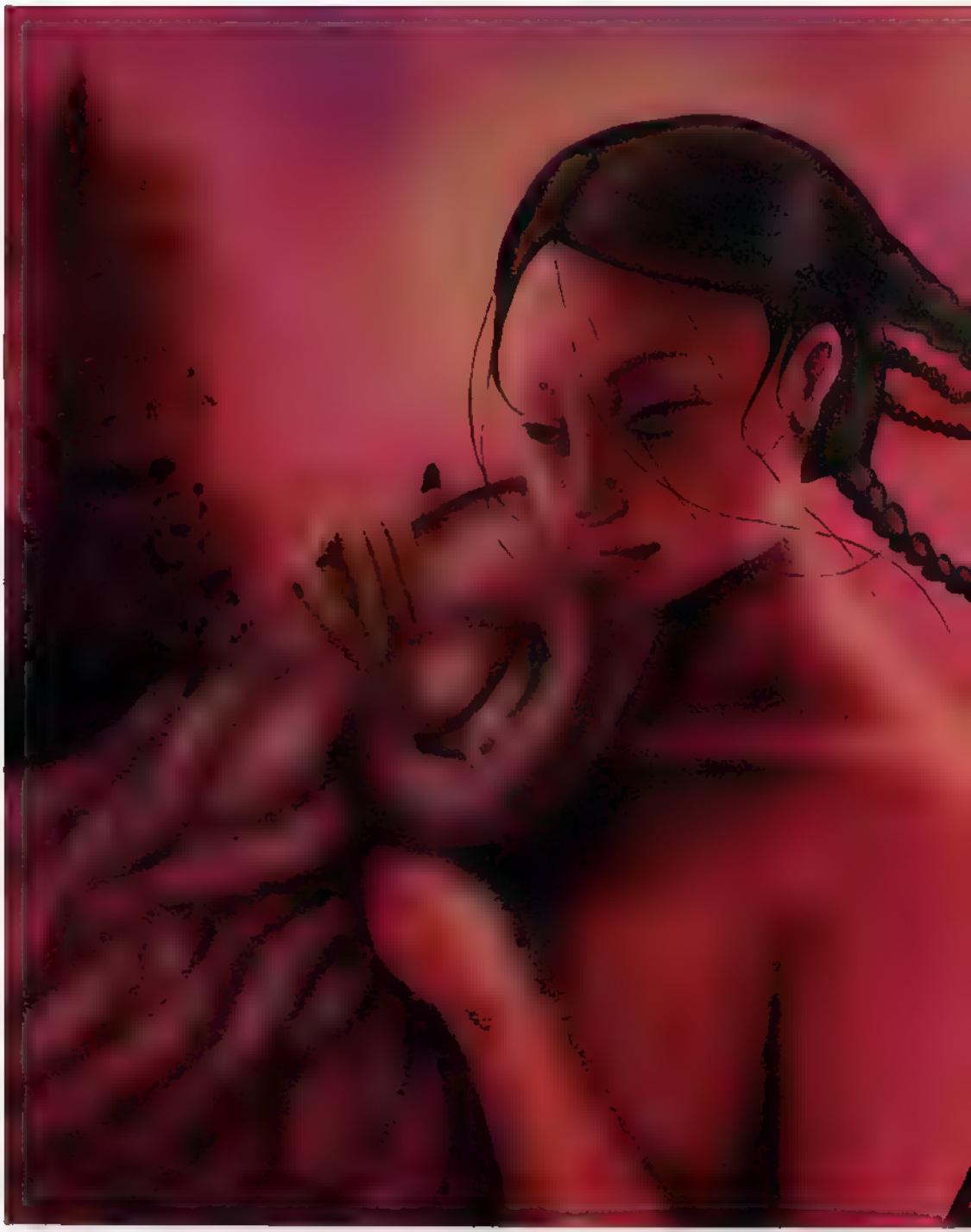
Two Voices, Open
acrylic on canvas, 53 x 67 inches





Jupiter
acrylic on canvas, 73 x 57 inches

Golden Body Chrysalis
acrylic on canvas, 58 x 67 inches





Burning
acrylic on canvas, 54 x 62 inches

PRICING GUIDE

New American Paintings is not intended to be a catalog of offerings per se, but, given that many of our readers are collectors, it has been a tradition to offer pricing information for the artists included in each issue. The ranges published below offer guidance as to the current retail pricing for each artist's work. Works reproduced herein may, or may not be available for acquisition. For information on a specific work, we encourage you to reach out to the artist and/or gallery via the contact information provided in each artist's spread.

The pricing of artwork is, perhaps, the most enigmatic component of the art market. For artists who have a record of secondary market sales that the public can easily view, arriving at an appropriate price point becomes somewhat easier. For emerging artists, such as the majority of those featured in *New American Paintings*, determining price points can involve a number of considerations, including: the scale and medium of a work, an artist's exhibition history and the collections in which their work is included, and an artist's educational background. Layered on top of these factors is the subjective notion of an artworks perceived "quality." All of these elements will ultimately determine the demand for a given artist's work and help inform pricing.

PIA BAKALA
p17-20
$2,500-$6,200

SARAH BIRD
p21-26
POR

QUINN ANTONIO BRICEÑO
p27-32
$1,000-$4,000

MOLLY BURT-WESTVIG
p33-36
POR

VANESSA BALBACH CLARKE
p37-40
$2,160-$9,000

PAIGE DEVRIES
p41-46
$1,100-$2,400

AARON FELTMAN
p47-50
POR

SANTIAGO GALEAS
p51-56
$3,500-$12,000

SANTIAGO GIRALDA
p57-62
NFS

SAM ALLERTON GREEN
p63-66
$600-$6,000

SAMUEL GUY
p67-70
POR

STEPHANIE MEI HUANG
p71-76
POR

SAJ ISSA
p77-80
POR

CALVIN KIM
p81-86
POR

KIWHA LEE
p87-90
$3,000-$20,000

VIRAJ MITHANI
p91-94
POR

ISABEL MONTI
p95-98
$250-$550

JUDITH MULLEN
p99-102
$4,000-$6,000

CELINE O'HARA
p103-106
POR

MESOMA ONYEAGBA
p107-110
NFS

ERIK ADRIEL PETERSON
p111-116
POR

JESSAMYN PLOTTS
p117-120
$1,000-$5,000

RANSOME
p121-124
$10,000-$30,000

LARISSA ROGERS
p125-128
POR

ROBBIE ROGERS
p129-132
$2,500-$7,000

ELIJAH RUHALA
p133-136
$100-$6,000

NEERAJ SEBASTIAN
p137-142
$1,200-$4,000

KELSEY SHWETZ
p143-146
POR

SAM SLIPKOVICH
p147-152
$800-$6,000

JOAQUÍN STACEY-CALLE
p153-156
$200-$2,000

EMILY STROUD
p157-160
POR

ARIELLE TESORIERO
p161-166
$1,500-$8,000

TIANXING XU
p167-170
NFS

V YEH
p171-176
POR

ERIN YERBY
p177-180
$1,000-$4,000

CLARA CRUZ
p183-186
$750-$3,000

ZHI DING
p187-192
POR

ERICK ALEJANDRO HERNÁNDEZ
p193-196
POR

ASHLEY JOHNSON
p197-200
$1,500-$5,000

JI ZOU
p201-206
$2,200-$5,000



NEW AMERICAN PAINTINGS

$20